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Vol.11



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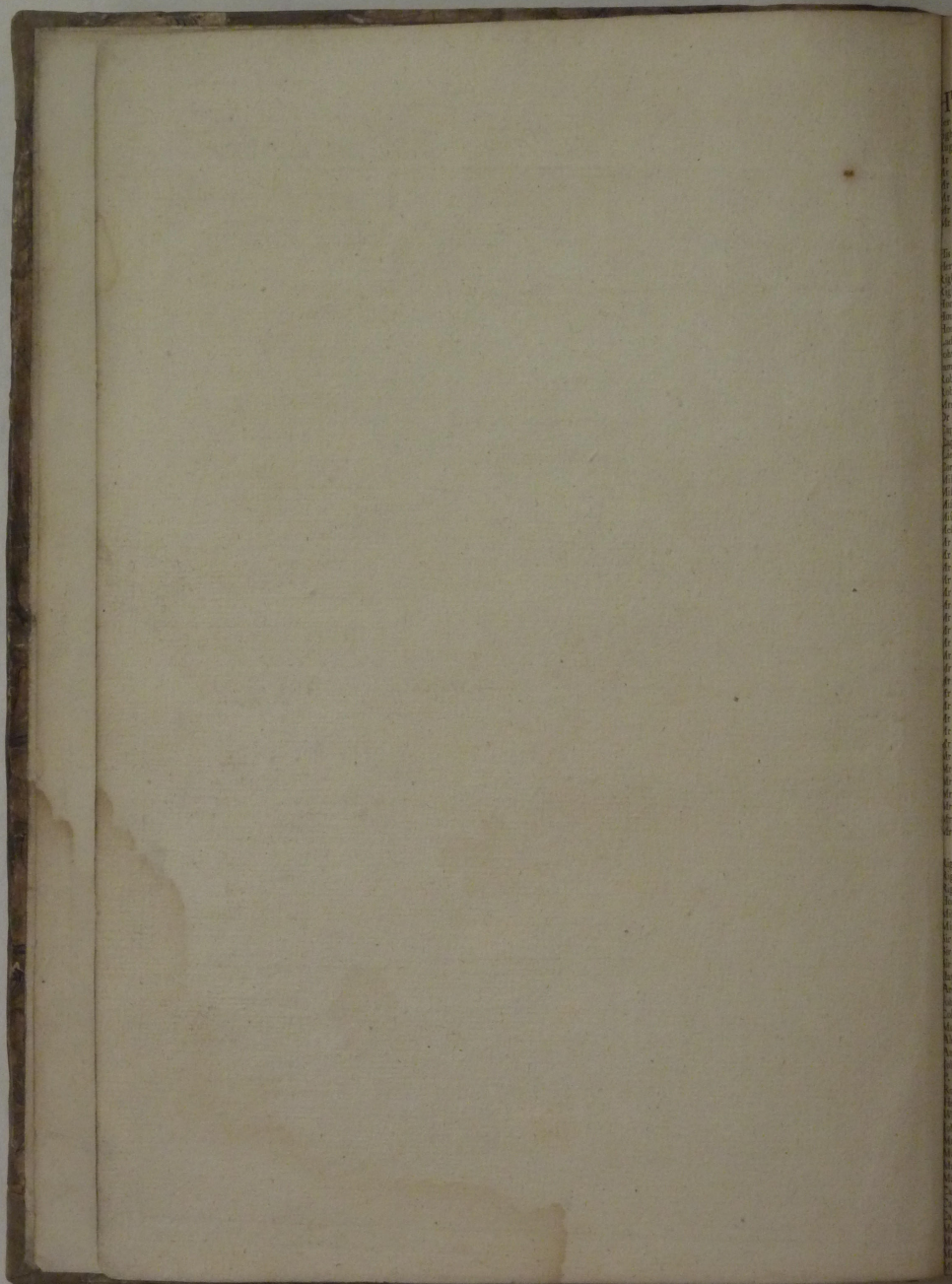
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of  
Strathspey Reels  
With a Bass  
for the  
Violoncello or Harpsichord  
Most humbly Dedicated to her Grace  
The Duchess of Athole  
By NIEL GOW at DUNKELD

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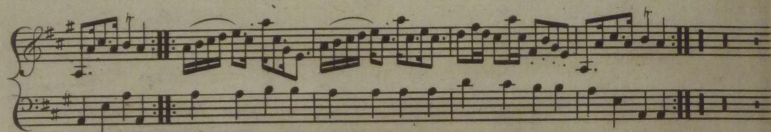
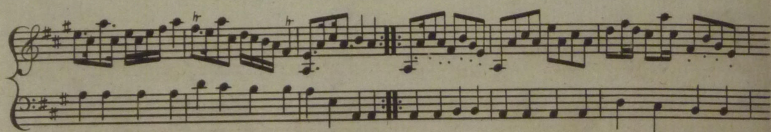
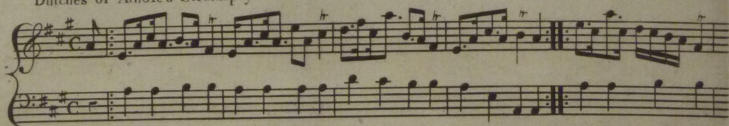
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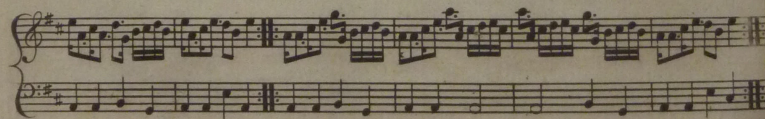
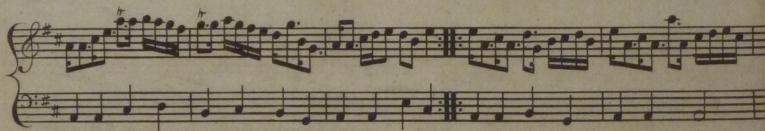
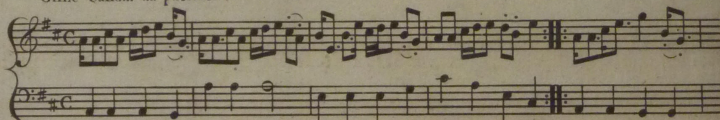
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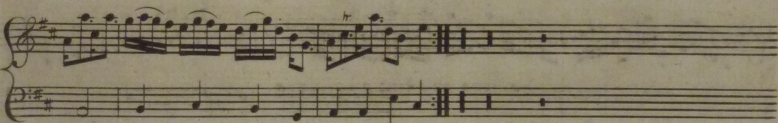
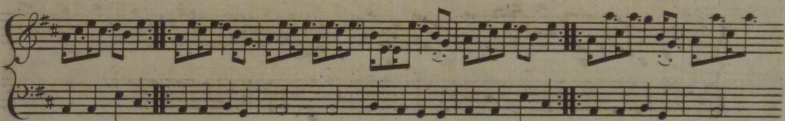
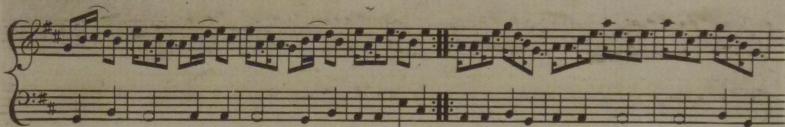
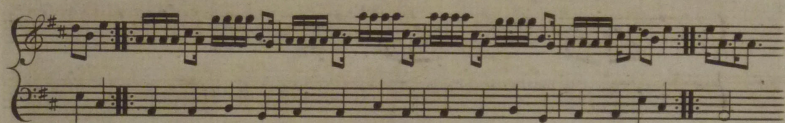
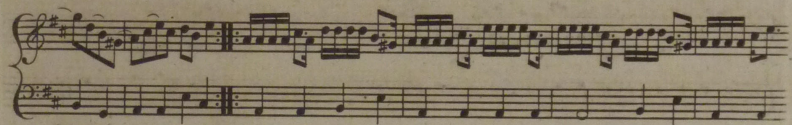
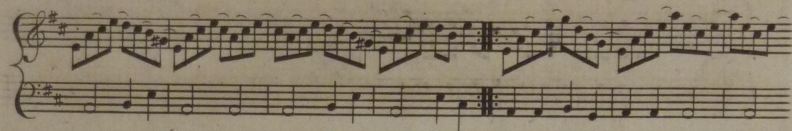
## Dutches of Athole's Strathspey.



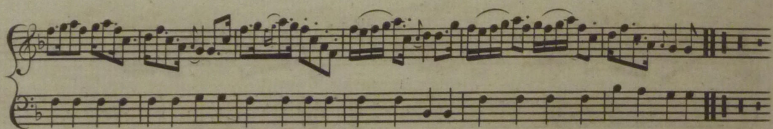
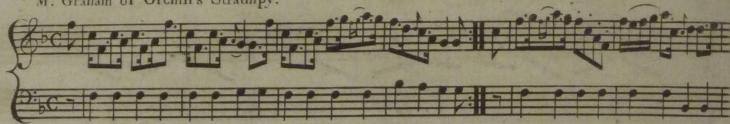
## Gillie Callum da pheitheir.



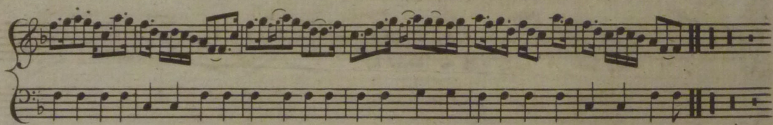
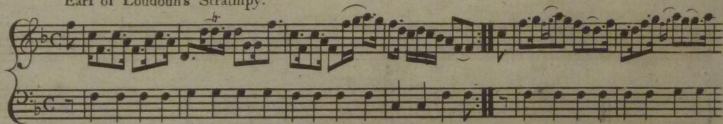




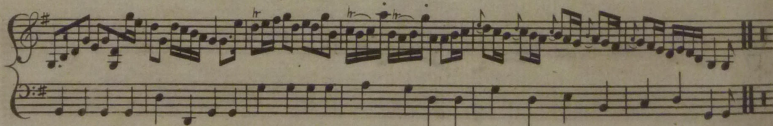
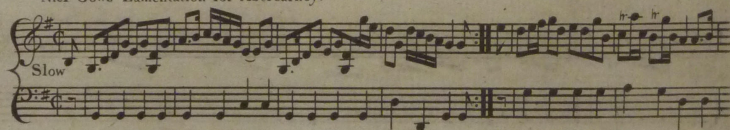


M<sup>r</sup>. Graham of Orchill's Strathspey.

## Earl of Loudoun's Strathspey.



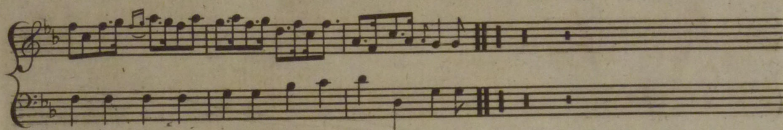
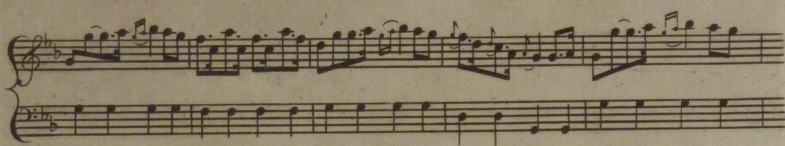
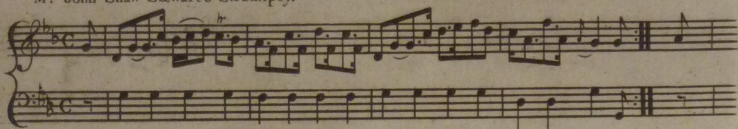
## Niel Gows Lamentation for Abercarney.



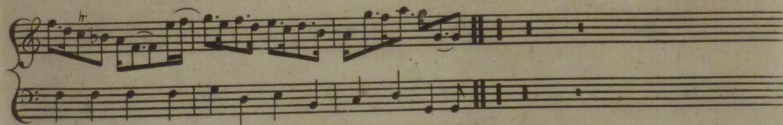
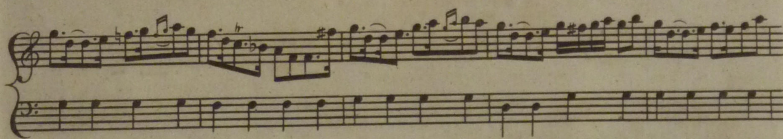
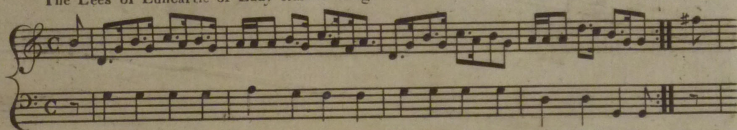


M<sup>r</sup>. John Shaw Stewart's Strathspey.

4

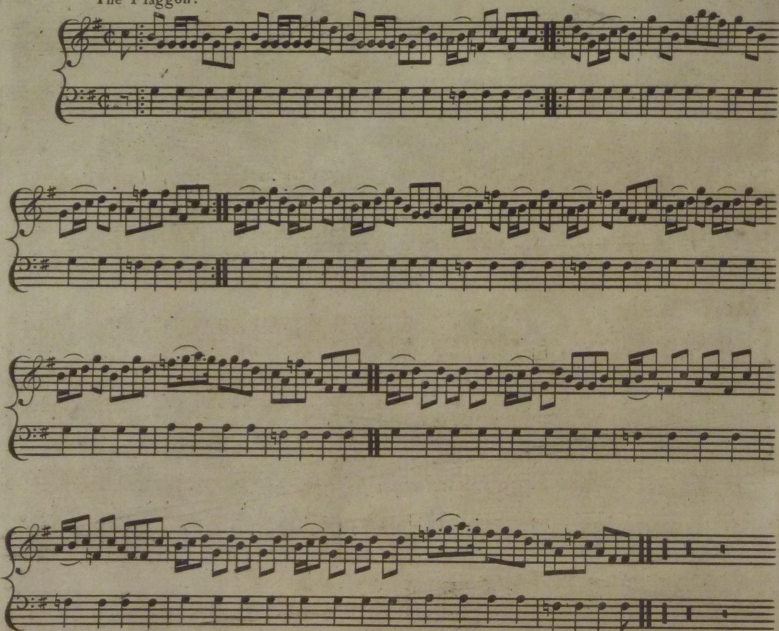
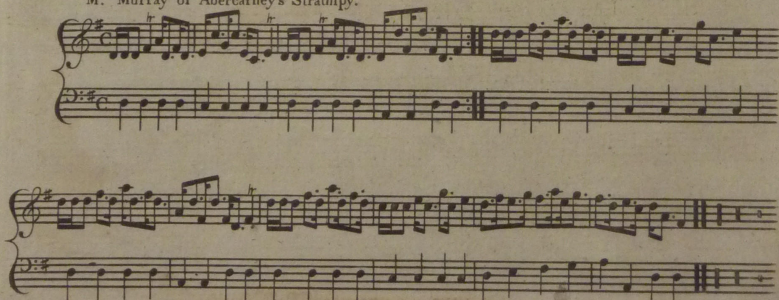


The Lees of Luncartie or Lady Bairds delight.

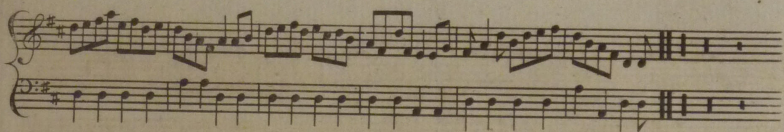
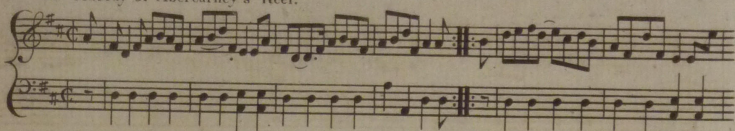




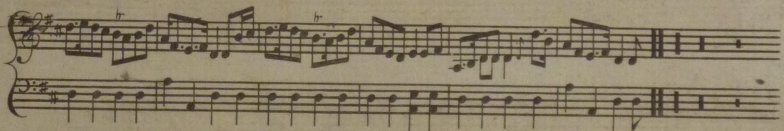
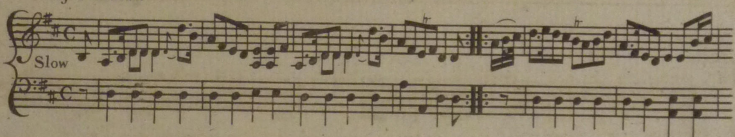
## The Flaggon.

M<sup>rs</sup> Murray of Abercarney's Strathspey.

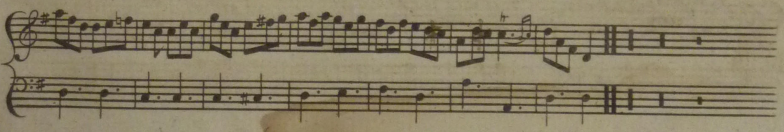
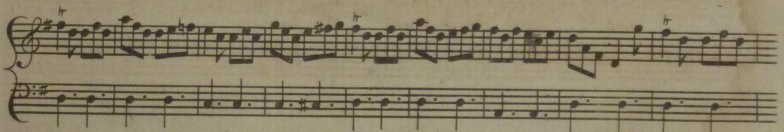
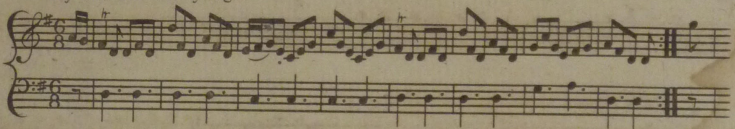


M<sup>rs</sup> Murray of Abercarney's Reel.

## Major Graham

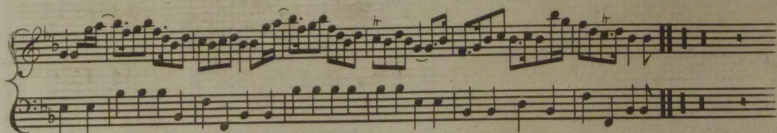
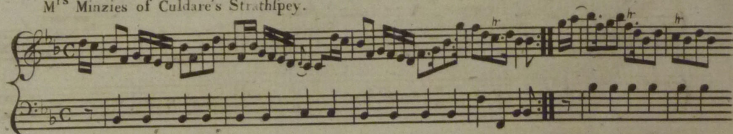


## Lady Charlotte Murray Jig.

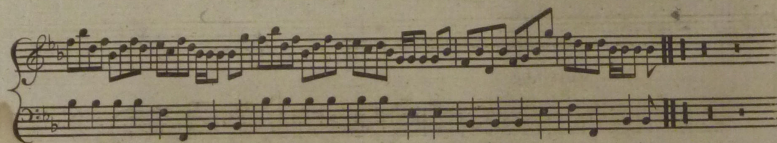
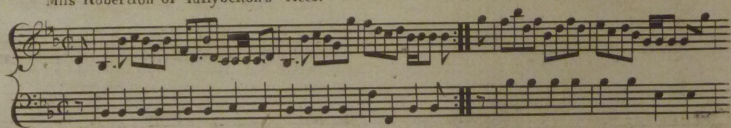




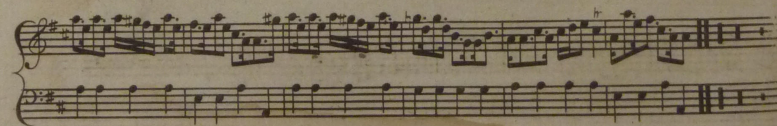
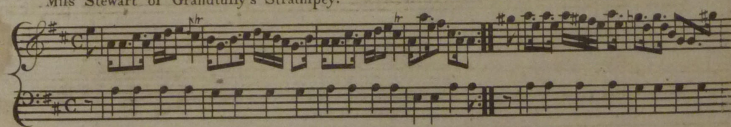
M<sup>rs</sup> Minzies of Culdare's Strathspey.



Miss Robertson of Tullybelton's Reel.

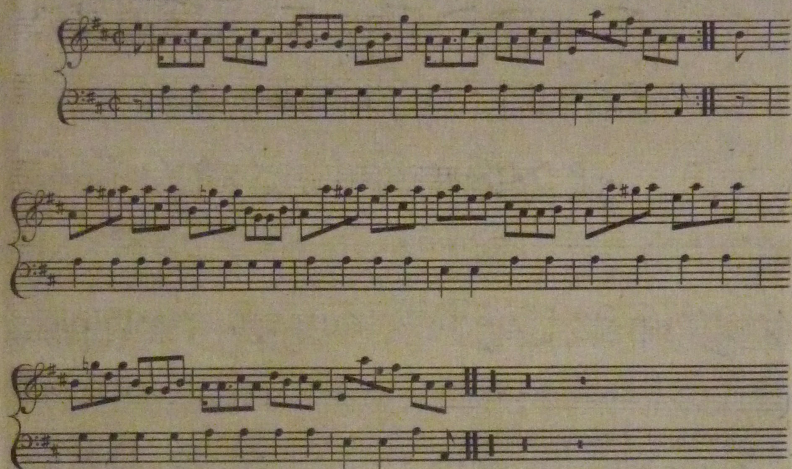


Miss Stewart of Grandtully's Strathspey.

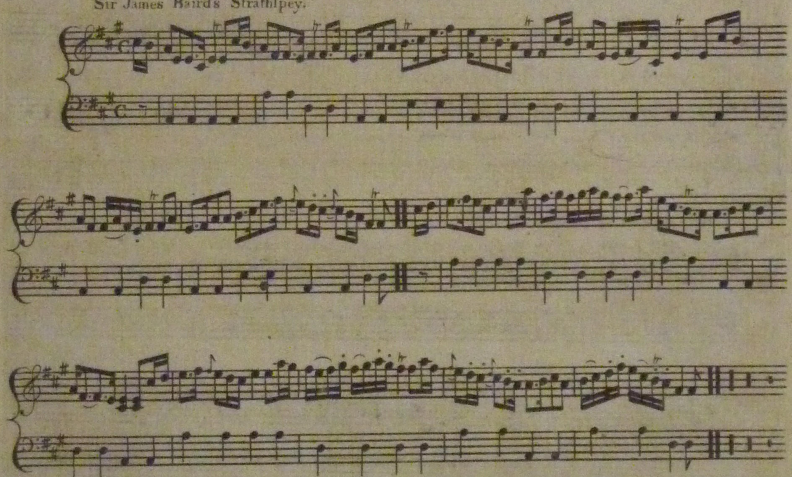




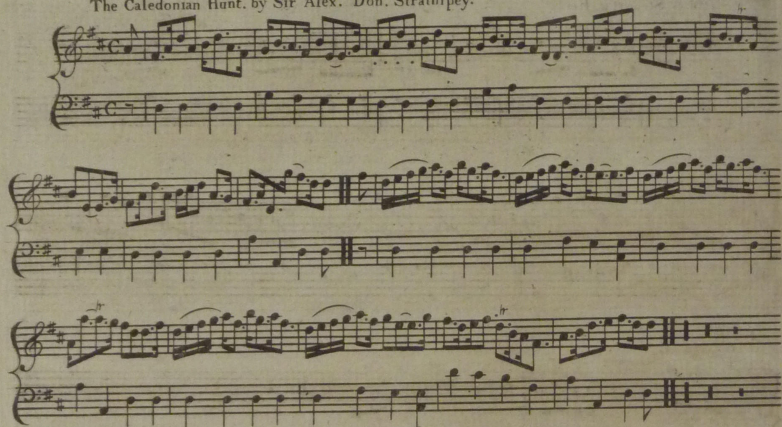
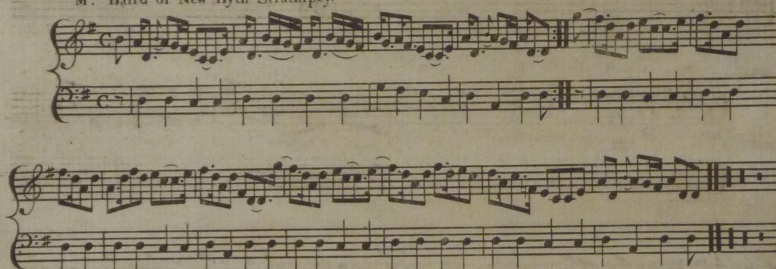
## Miss Stewart's Reel.



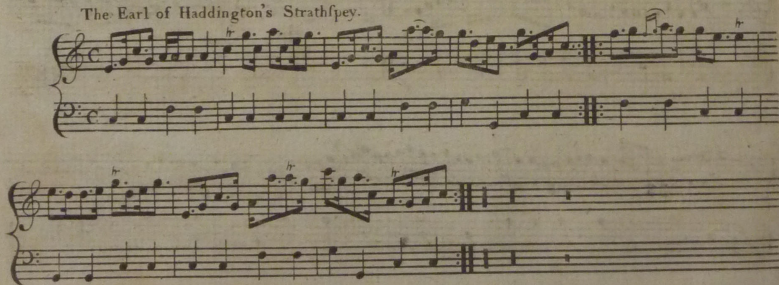
## Sir James Baird's Strathspey.





The Caledonian Hunt, by Sir Alex<sup>r</sup>. Don. Strathspey.M<sup>rs</sup> Baird of New Byth Strathspey.

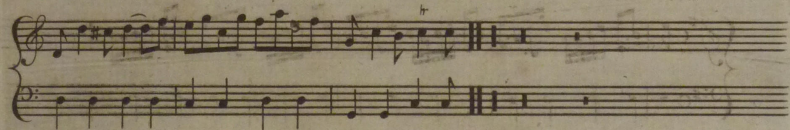
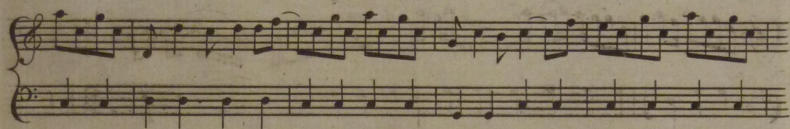
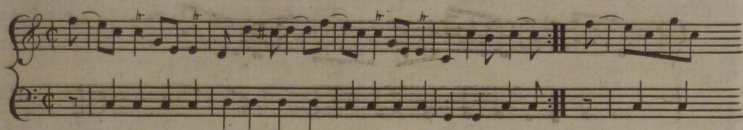
## The Earl of Haddington's Strathspey.



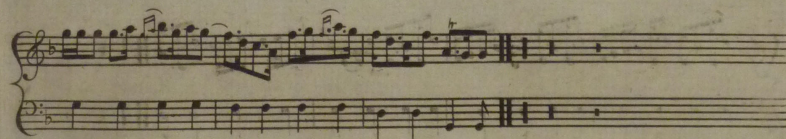
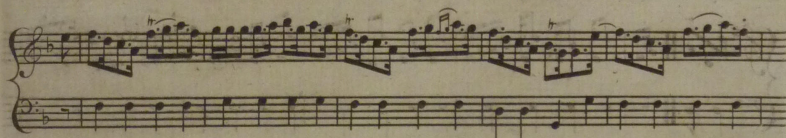
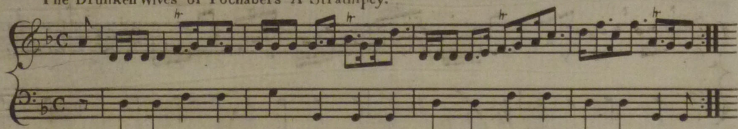


The Fife Hunt

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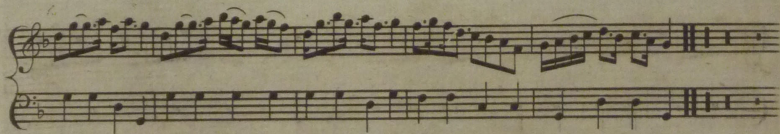
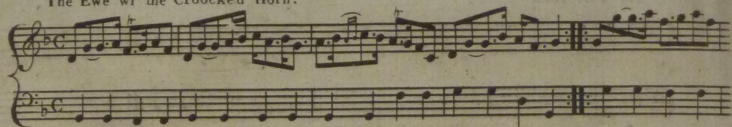


The Drunken Wives of Fochabers A Strathspey.

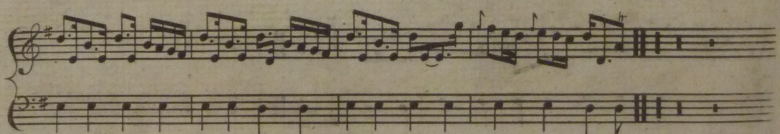
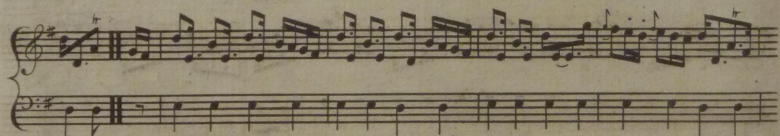
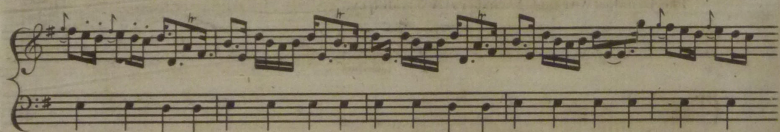
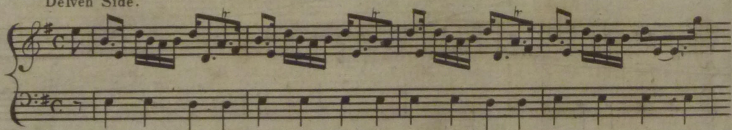




## The Ewe wi' the Croocke'd Horn.



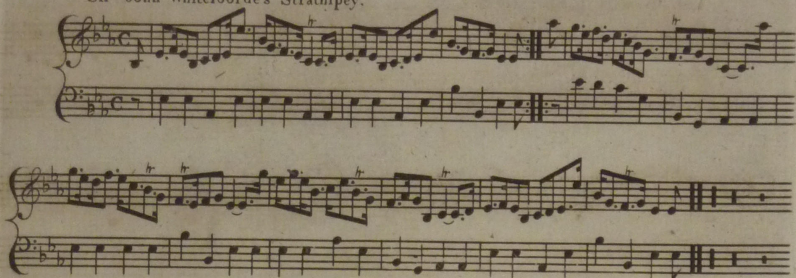
## Delven Side.



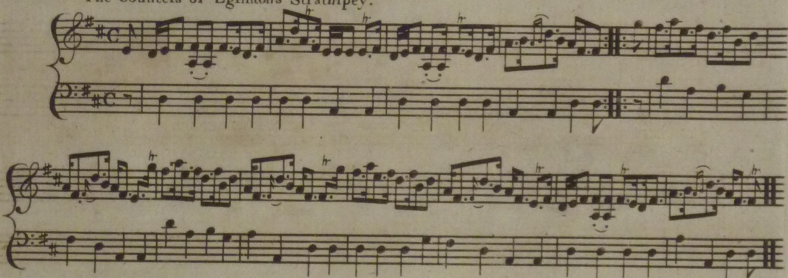


Sir John Whitefoorde's Strathspey.

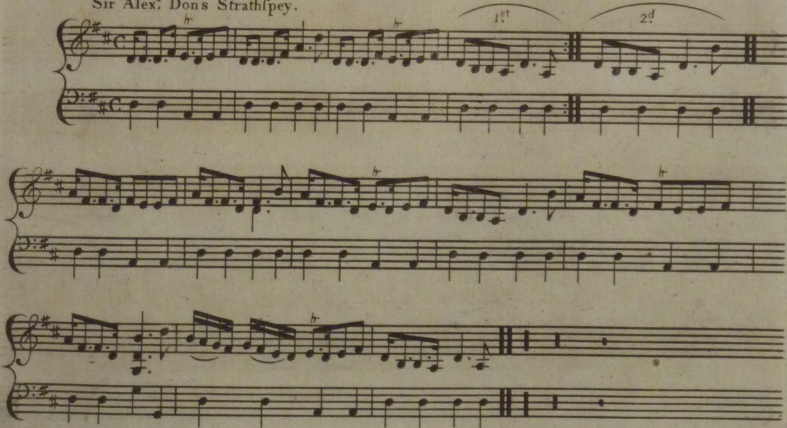
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The Countess of Eglinton's Strathspey.

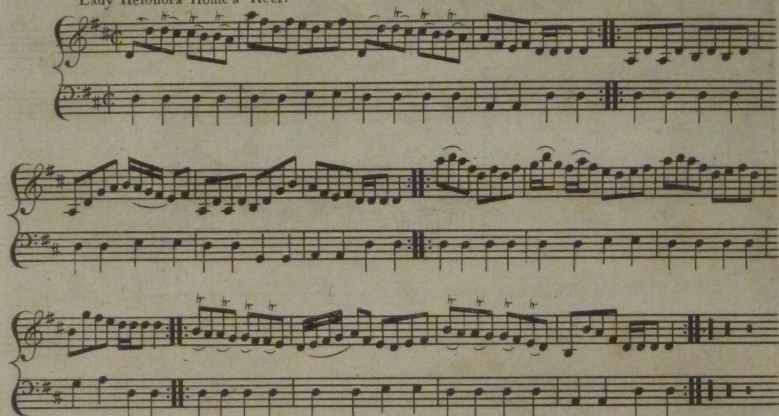


Sir Alex<sup>r</sup>. Don's Strathspey.

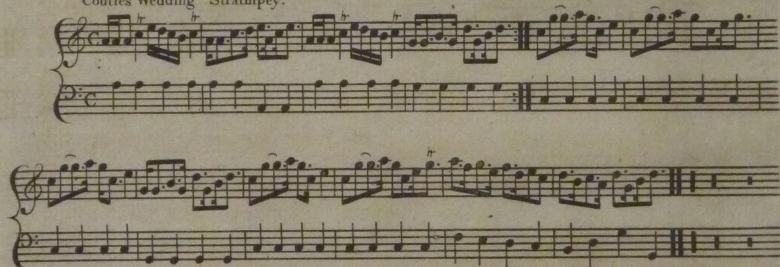




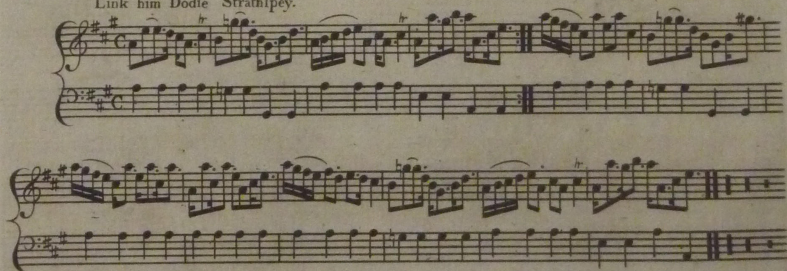
## Lady Helonora Home's Reel.



## Couties Wedding Strathspey.



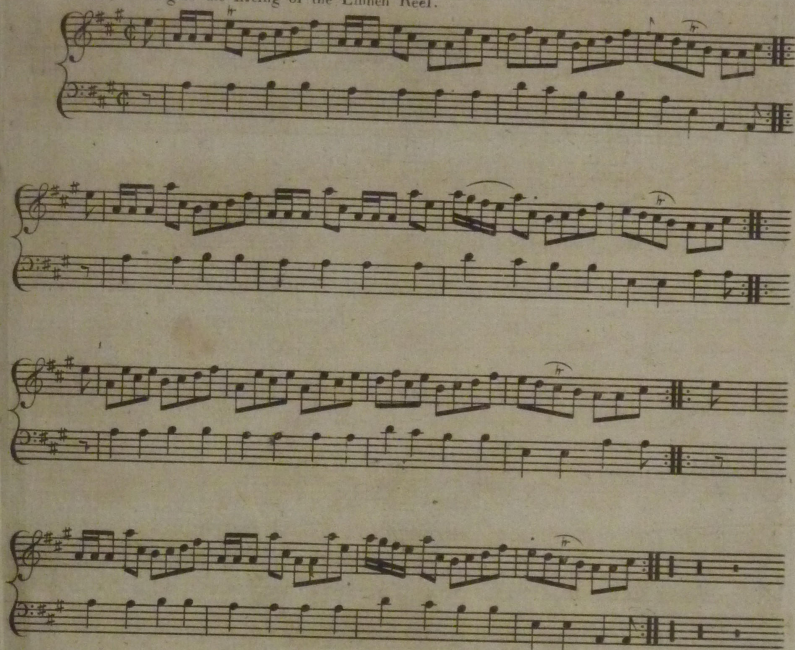
## Link him Dodie Strathspey.



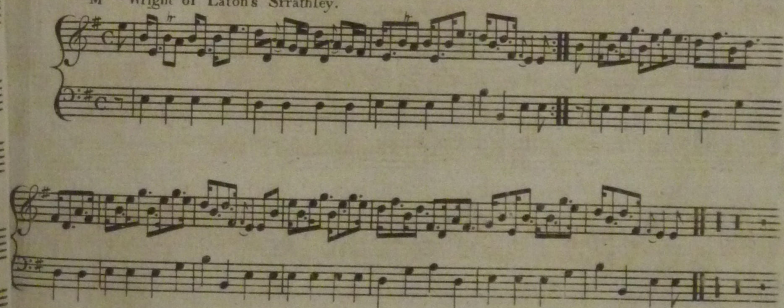


Watie Laing or the lifting of the Linnen Reel.

14

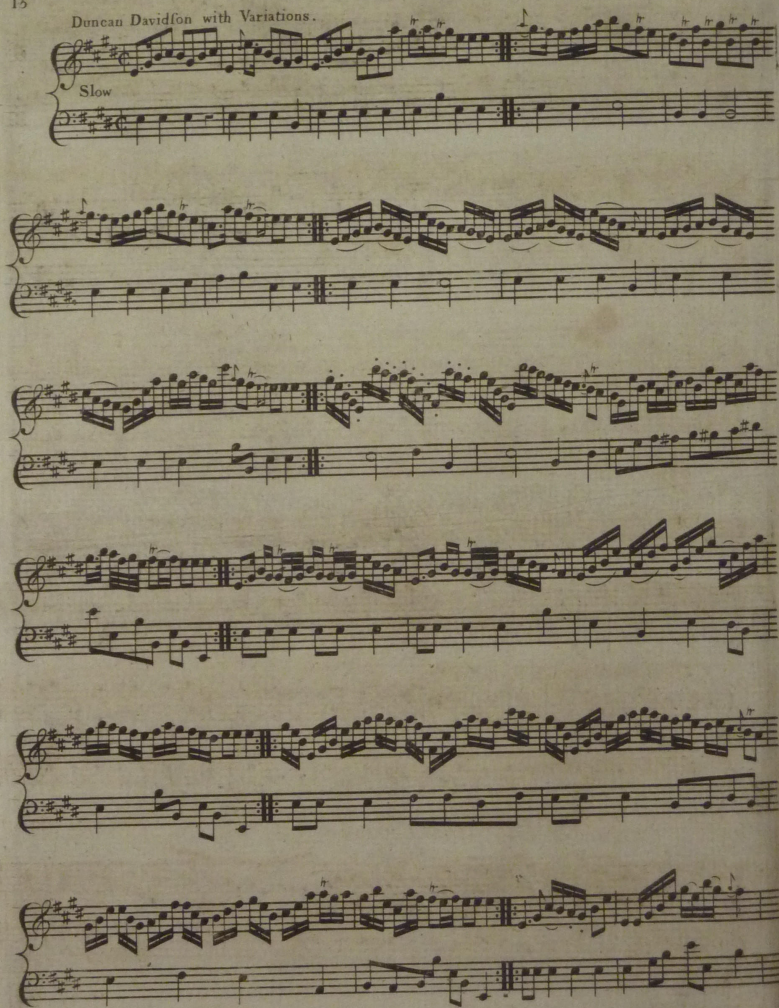


M<sup>rs</sup> Wright of Laton's Strathsley.

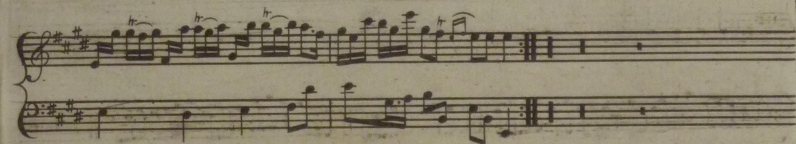
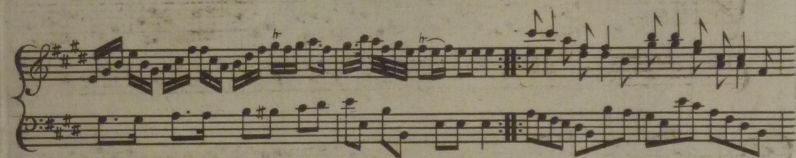
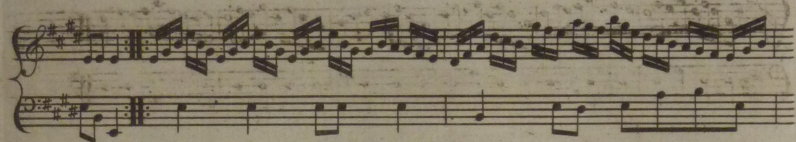
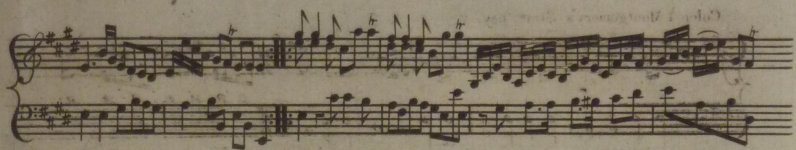




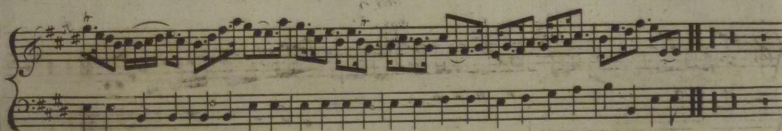
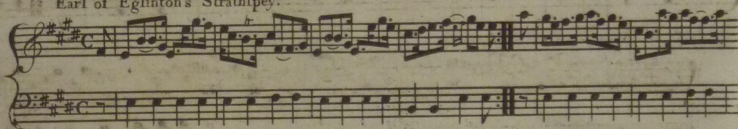
## Duncan Davidson with Variations.





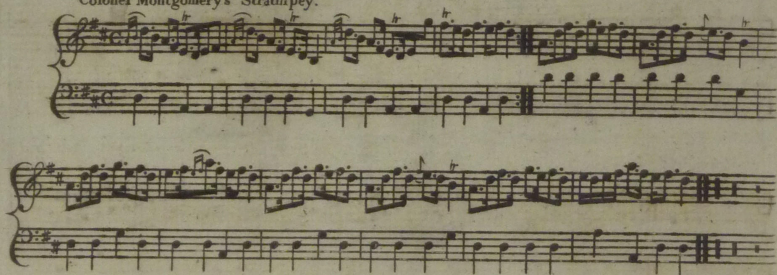


Earl of Eglinton's Strathspey.

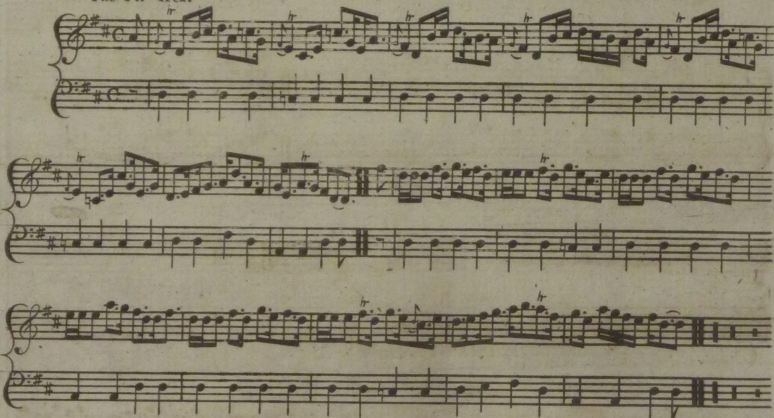
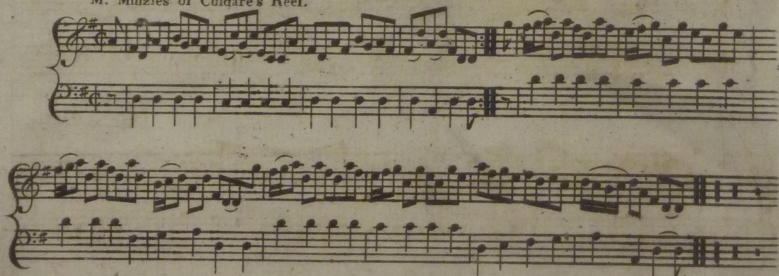




## Colonel Montgomery's Strathspey.



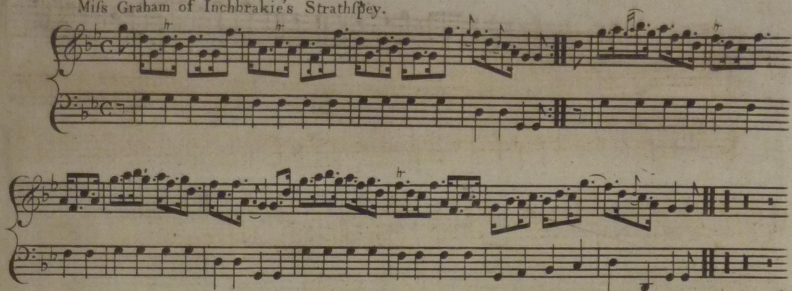
## The Fir Tree.

M<sup>r</sup>. Minzies of Culdare's Reel.

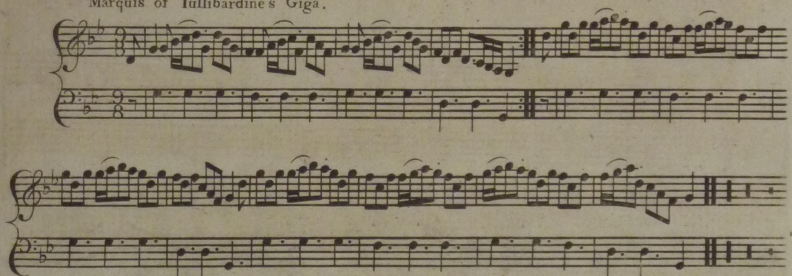


Miss Graham of Inchbrakie's Strathspey.

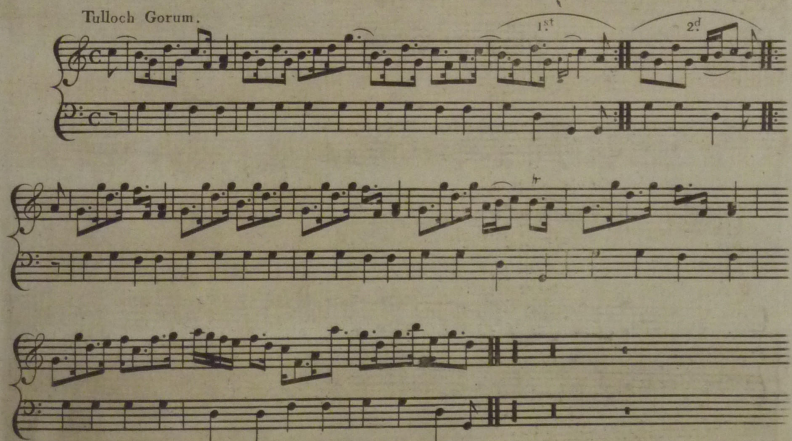
14



Marquis of Tullibardine's Giga.

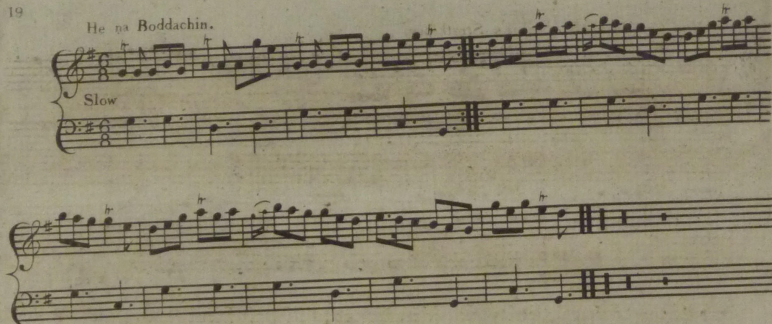


Tulloch Gorum.

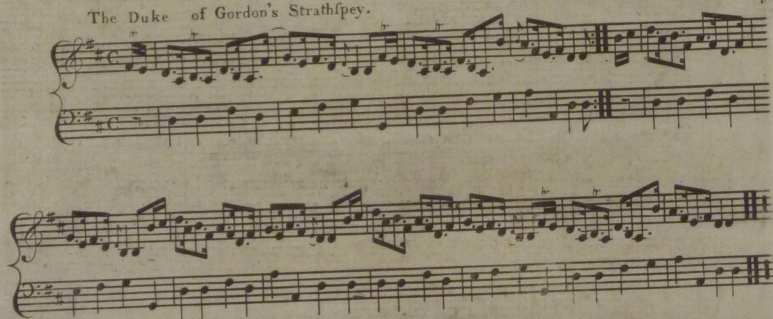




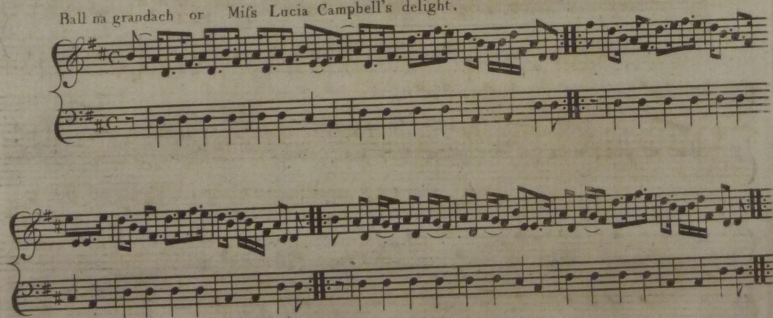
## He na Boddachin.



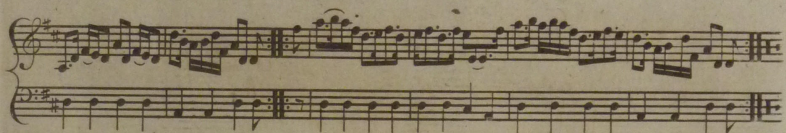
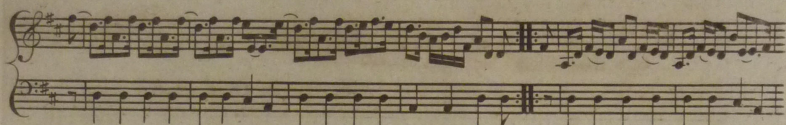
## The Duke of Gordon's Strathspey.



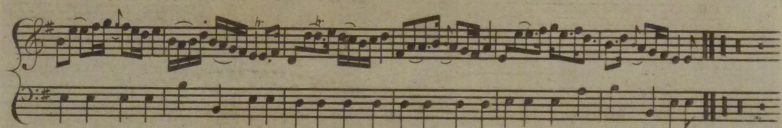
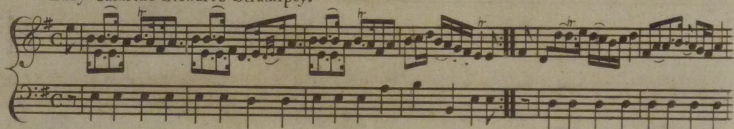
## Ball na grandach or Miss Lucia Campbell's delight.



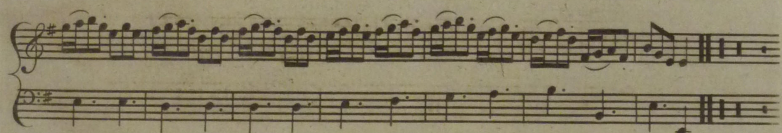
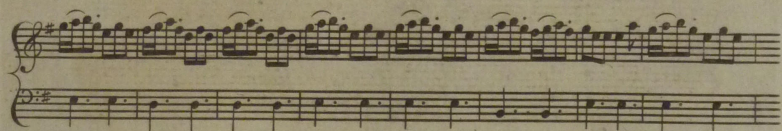
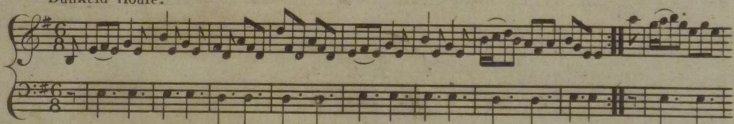




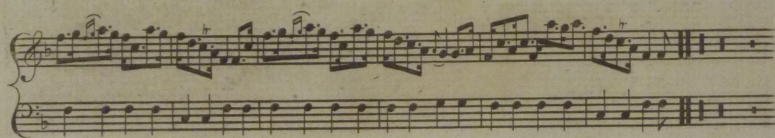
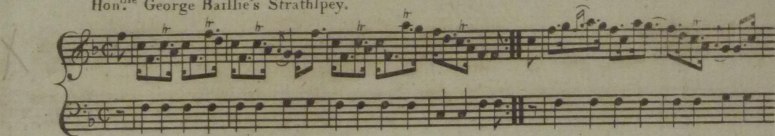
Lady Cathrine Stewart's Strathspey.



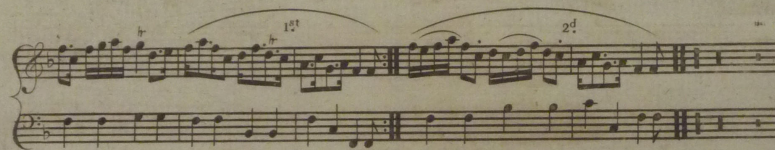
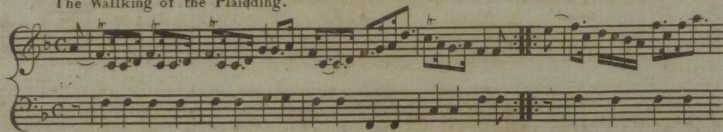
Dunkeld Houfe.



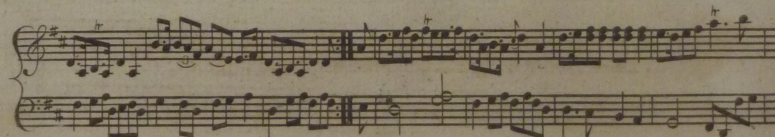
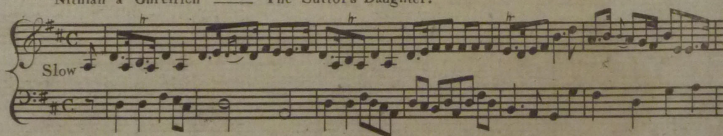


Hon.<sup>ble</sup> George Baillie's Strathspey.

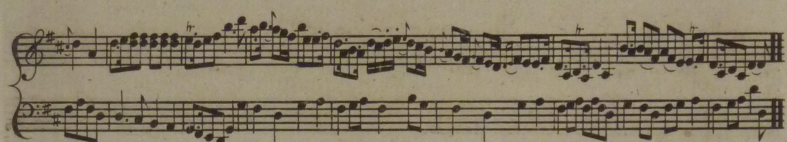
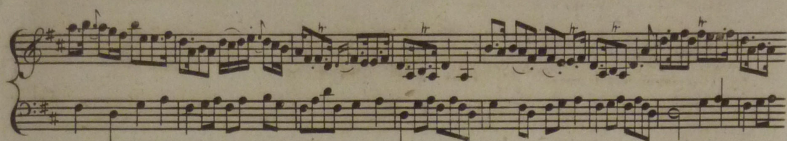
## The Wallking of the Plaiding.



## Nithian a Ghreisch — The Suttor's Daughter.

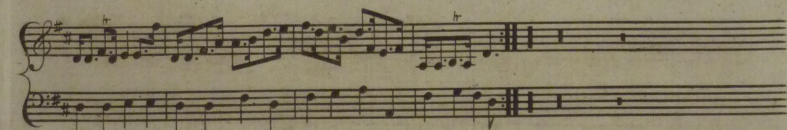
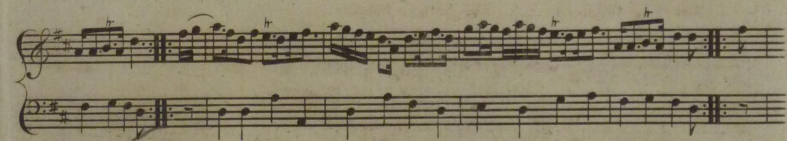
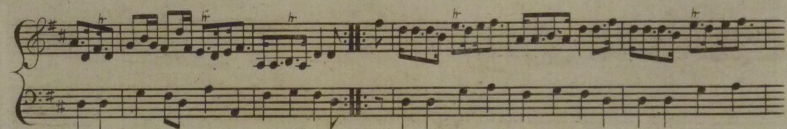
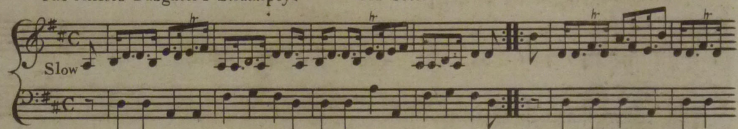






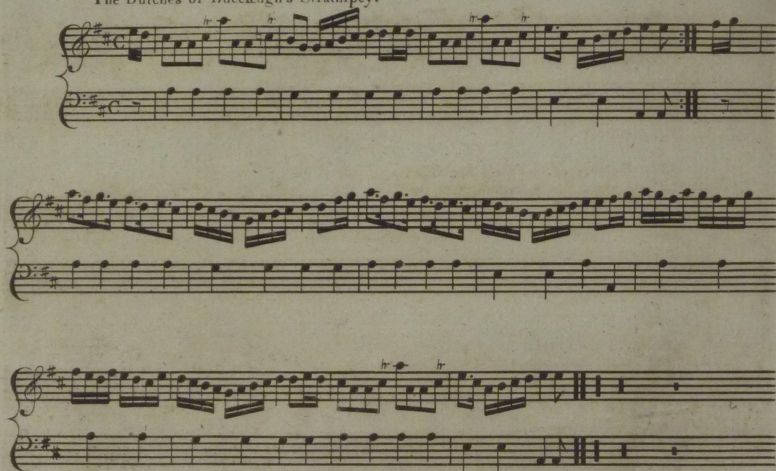
## The Millers Daughter's Strathspey.

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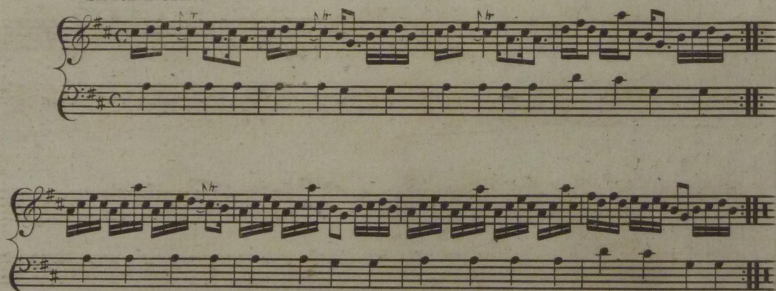




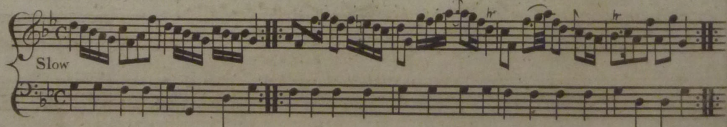
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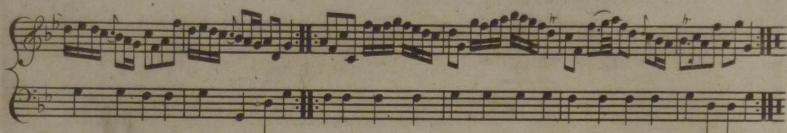
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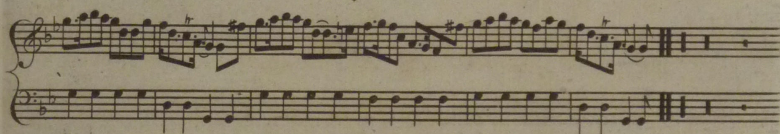
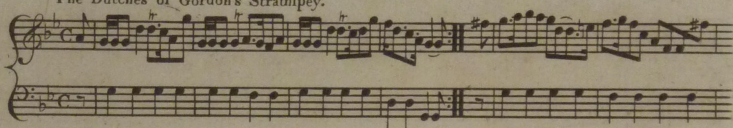
## Andrew and his Cuttie Gun



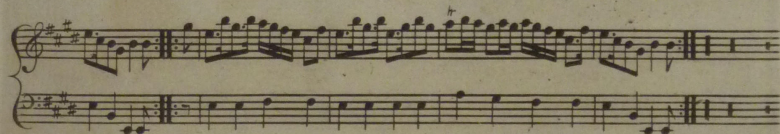
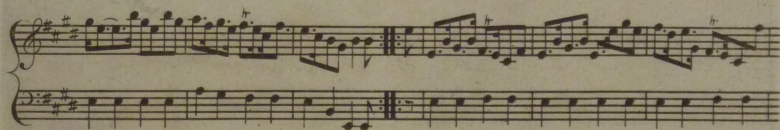
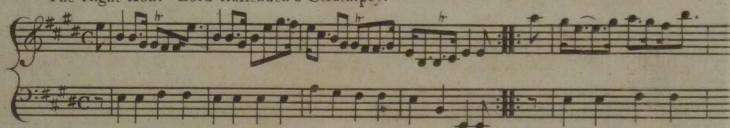




The Dutches of Gordon's Strathspey.

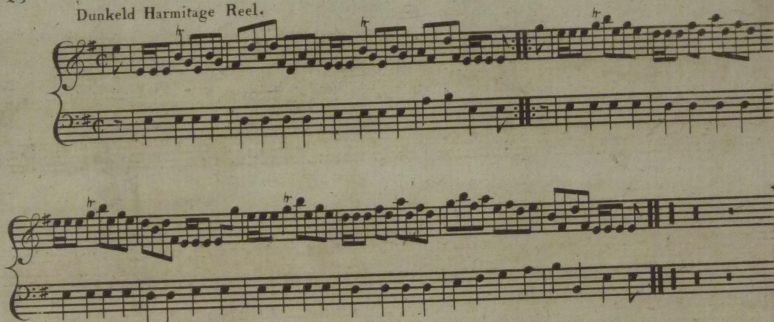


The Right Hon.<sup>ble</sup> Lord Ballenden's Strathspey.

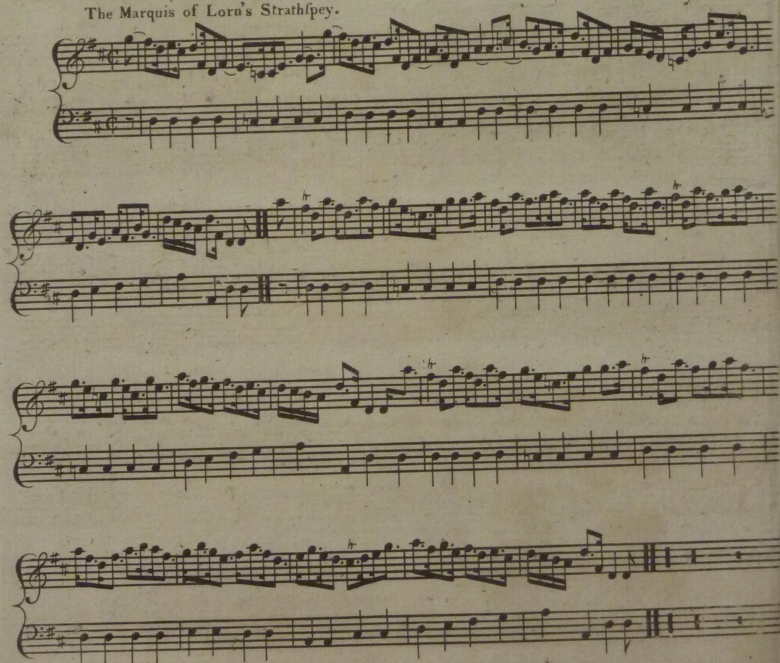




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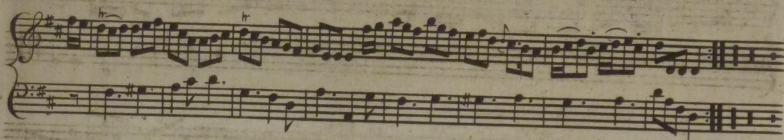
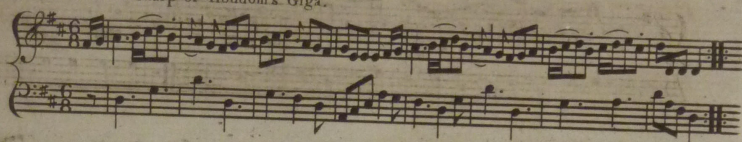
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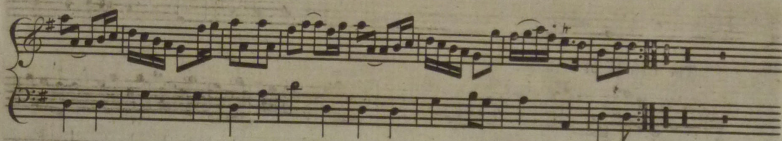
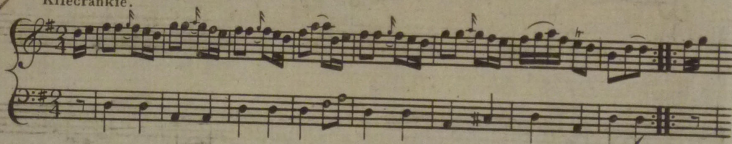


M<sup>r</sup> Charles Sharp of Hoddom's Giga.

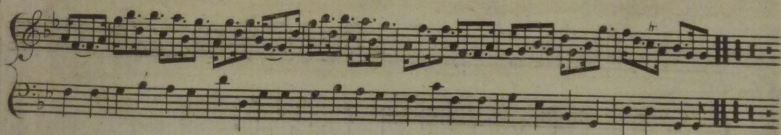
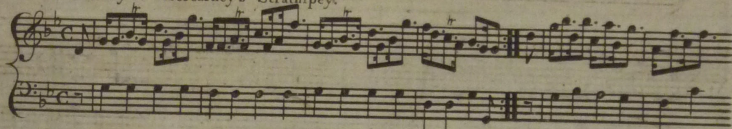
26



Kilecrankie.

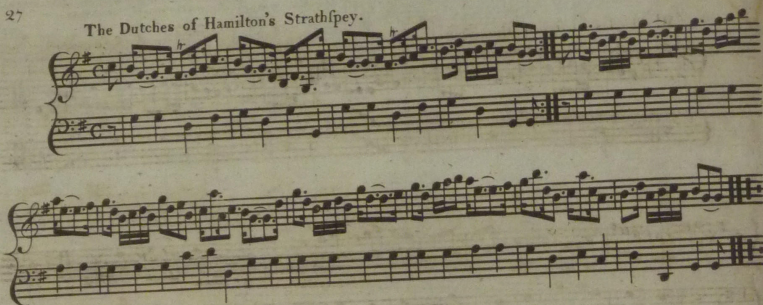


M<sup>r</sup> Murray of Abercarney's Strathspey.

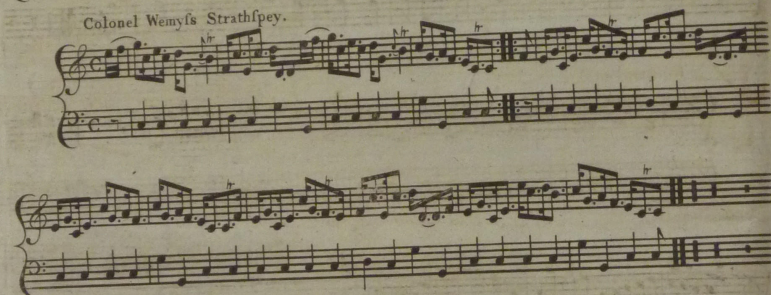




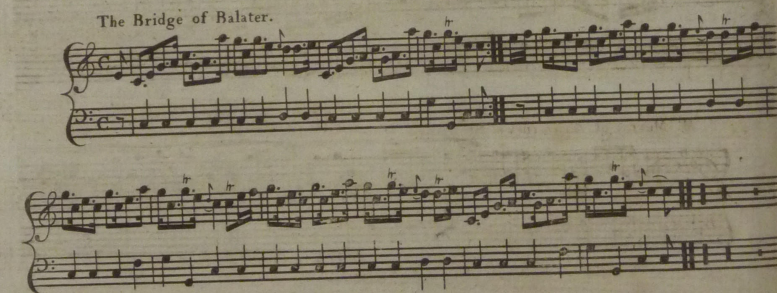
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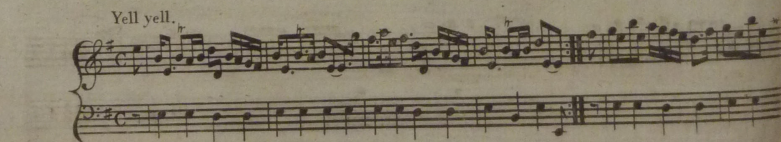
## Colonel Wemy's Strathspey.



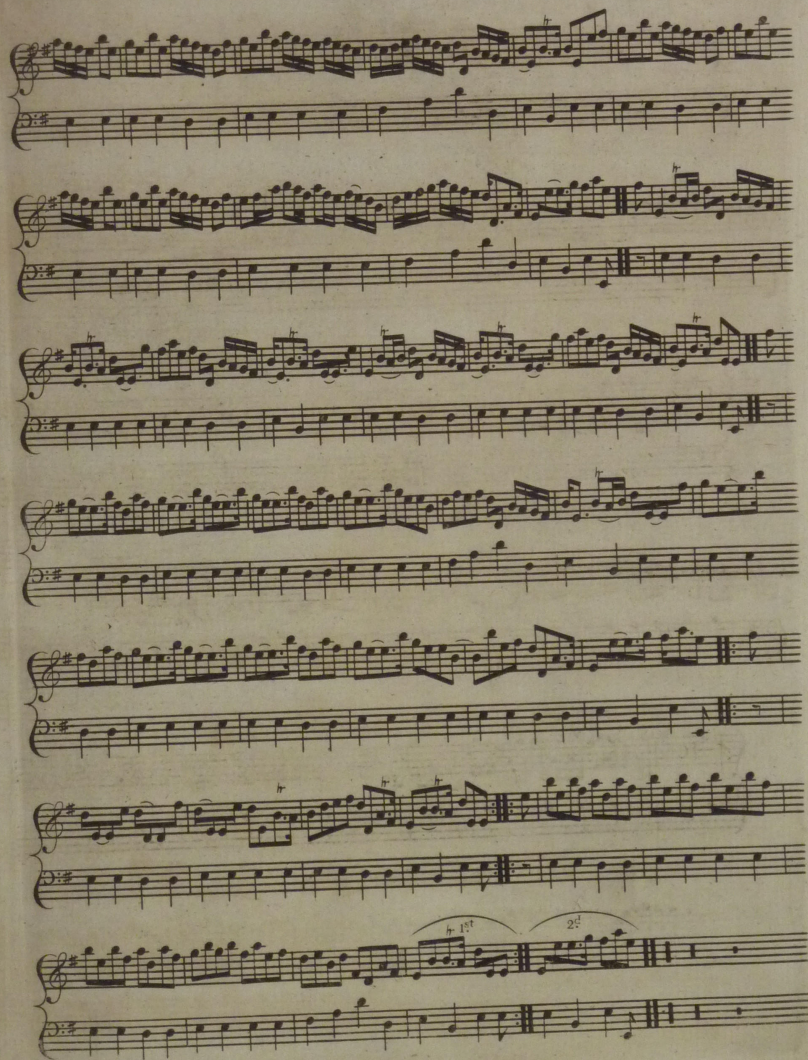
## The Bridge of Balater.



## Yell yell.

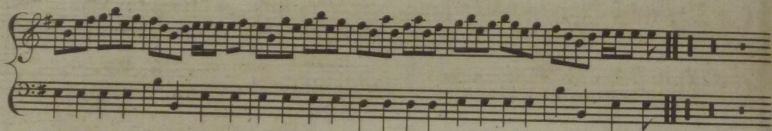
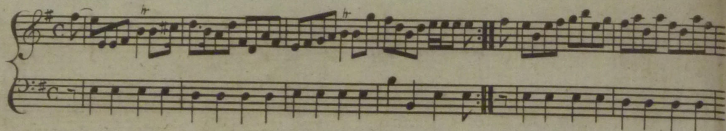




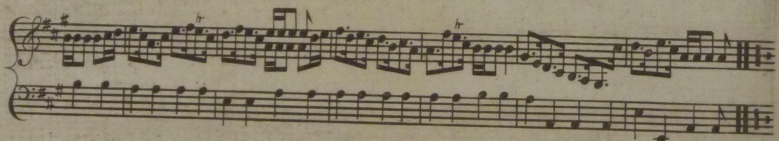
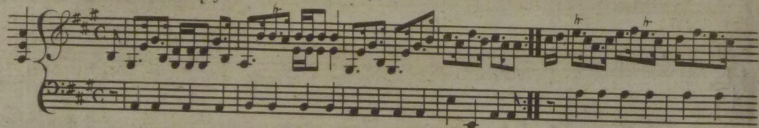




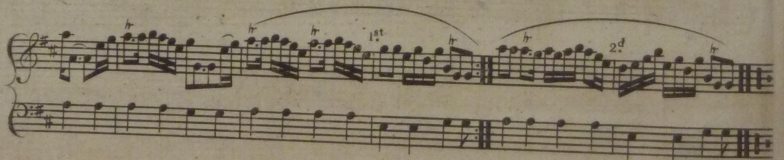
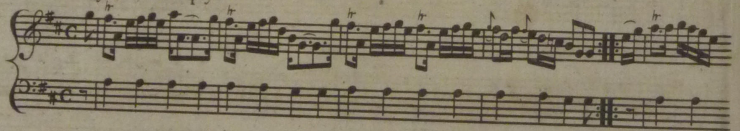
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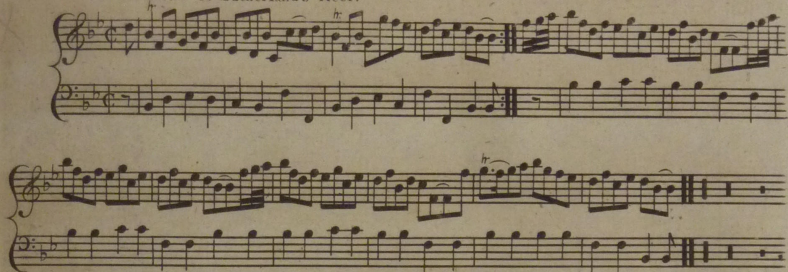
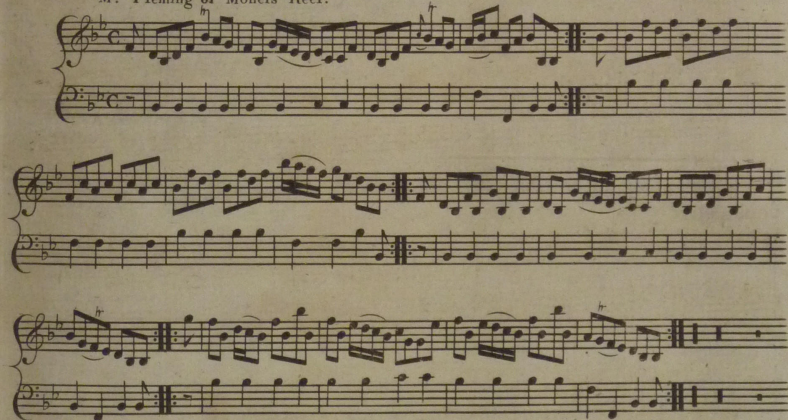


## The Fyket Strathspey.

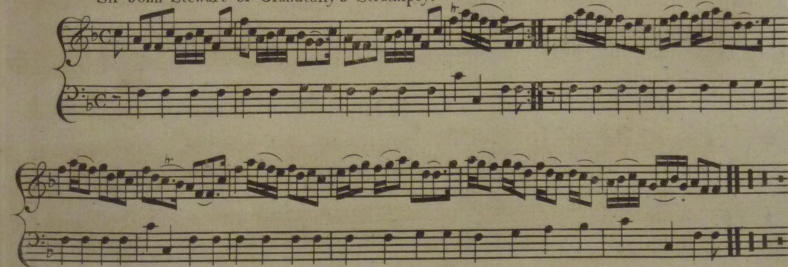




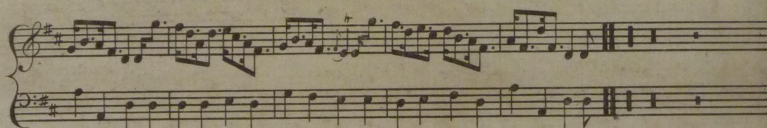
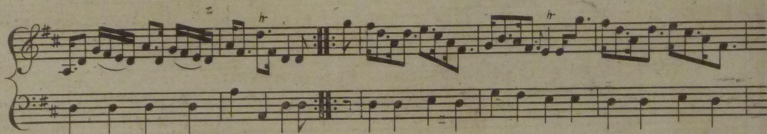
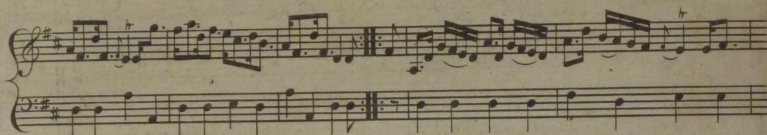
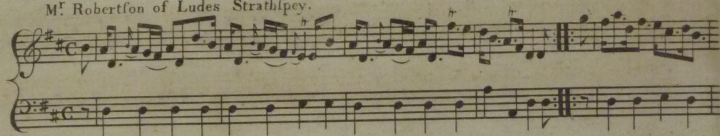
## The Countess of Sutherland's Reel.

M<sup>RS</sup> Fleming of Monels Reel.

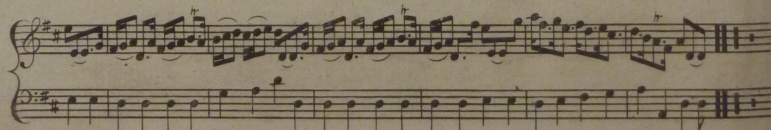
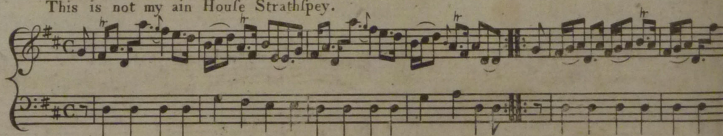
## Sir John Stewart of Grandtully's Strathspey.





M<sup>r</sup>. Robertson of Ludes Strathspey.

## This is not my ain Houfe Strathspey.





Duke of Argyle's Strathspey.

32

Slow

This musical score is for a strathspey in C major, 2/4 time, marked 'Slow'. It consists of a treble and bass staff. The treble staff features a melody with many grace notes and slurs, while the bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.

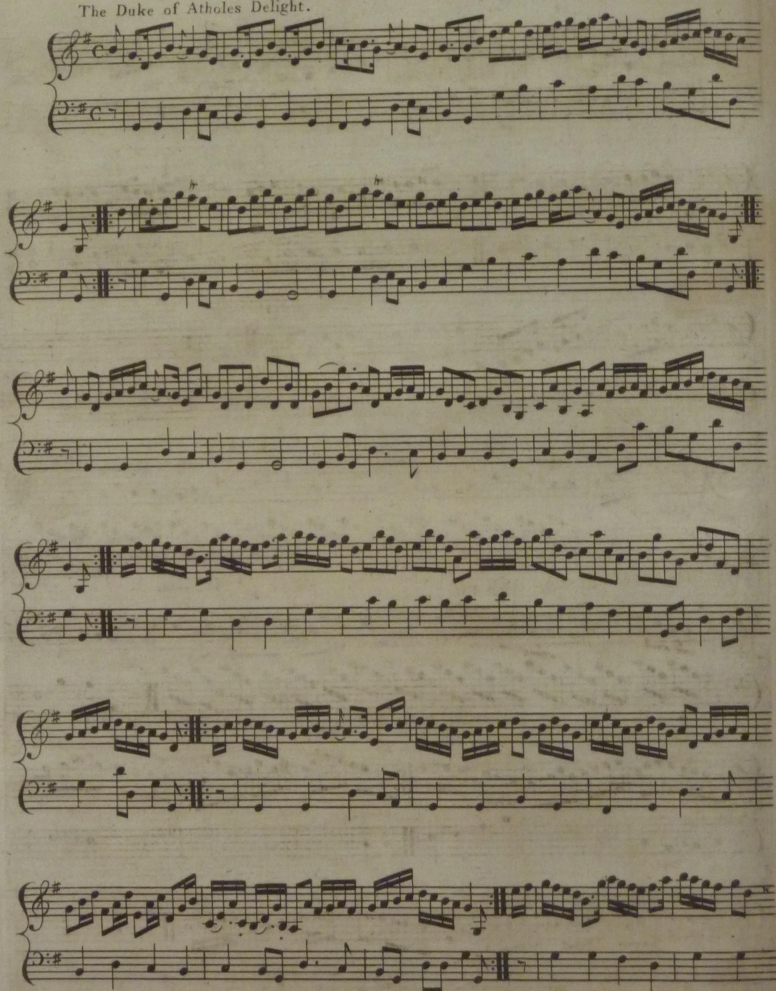
Tail Toddle for the Harpsichord and German Flute by M<sup>r</sup> Nisbet.

Pompolo

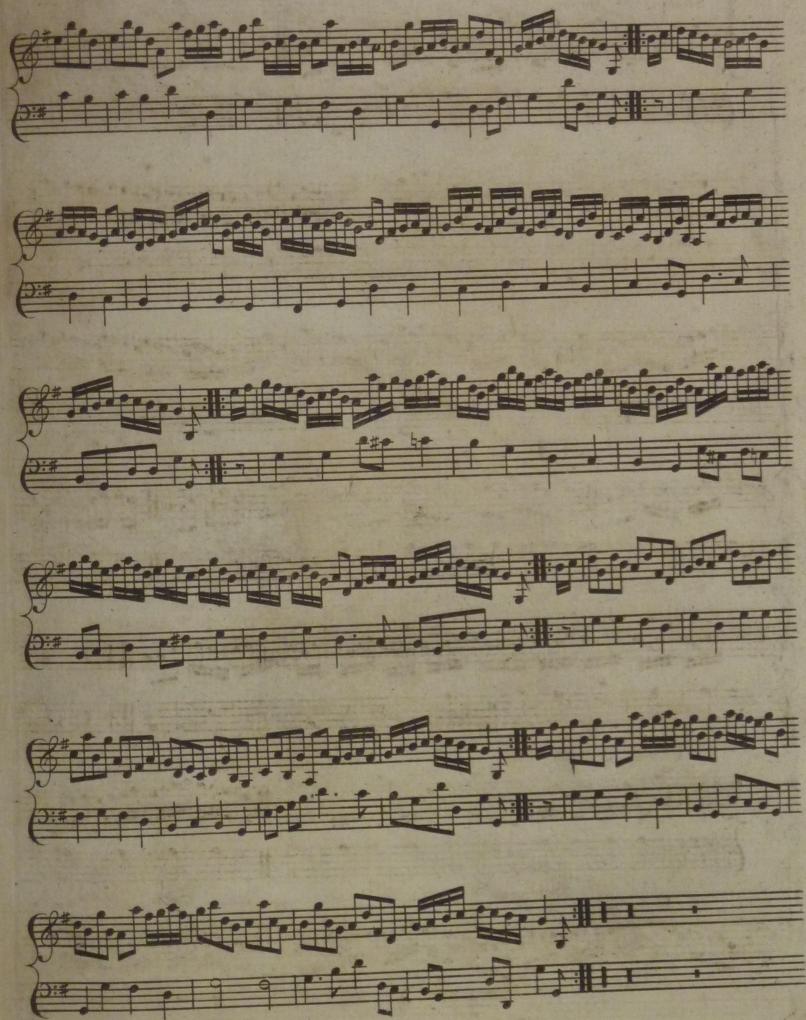
This musical score is for a 'Tail Toddle' in C major, 2/4 time, marked 'Pompolo' (lively). It consists of a treble and bass staff. The treble staff has a melody with many grace notes and slurs, and is marked with a 'C' for C-clef. The bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.



## The Duke of Atholes Delight.

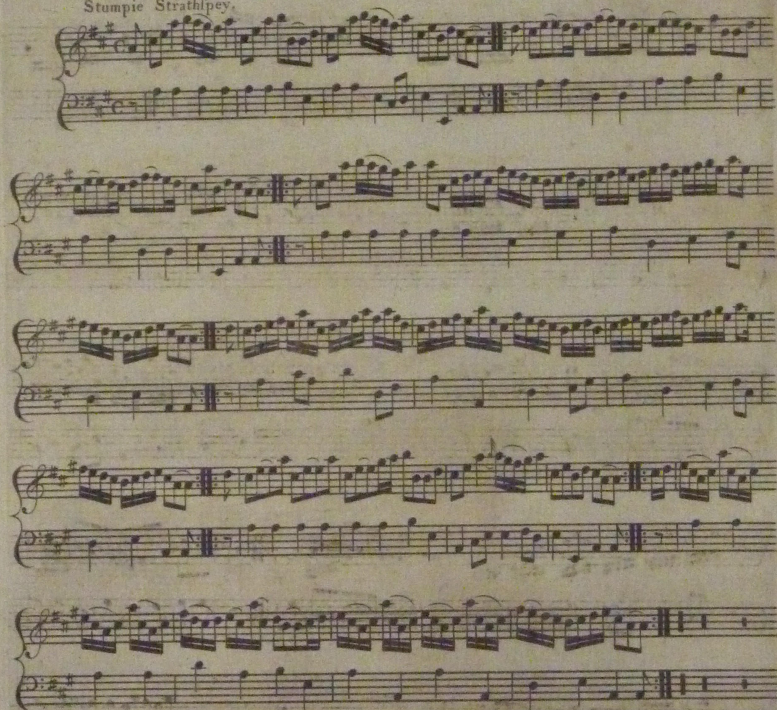




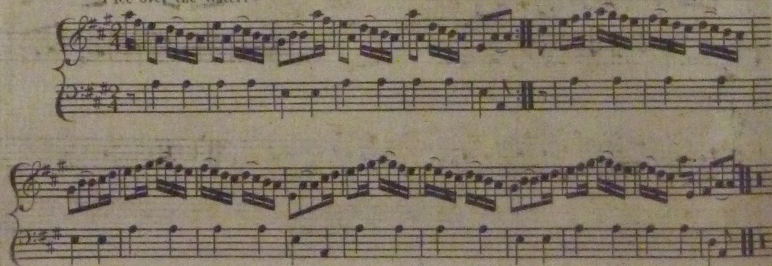




## Stompie Strathspey.



## Plee over the Water.





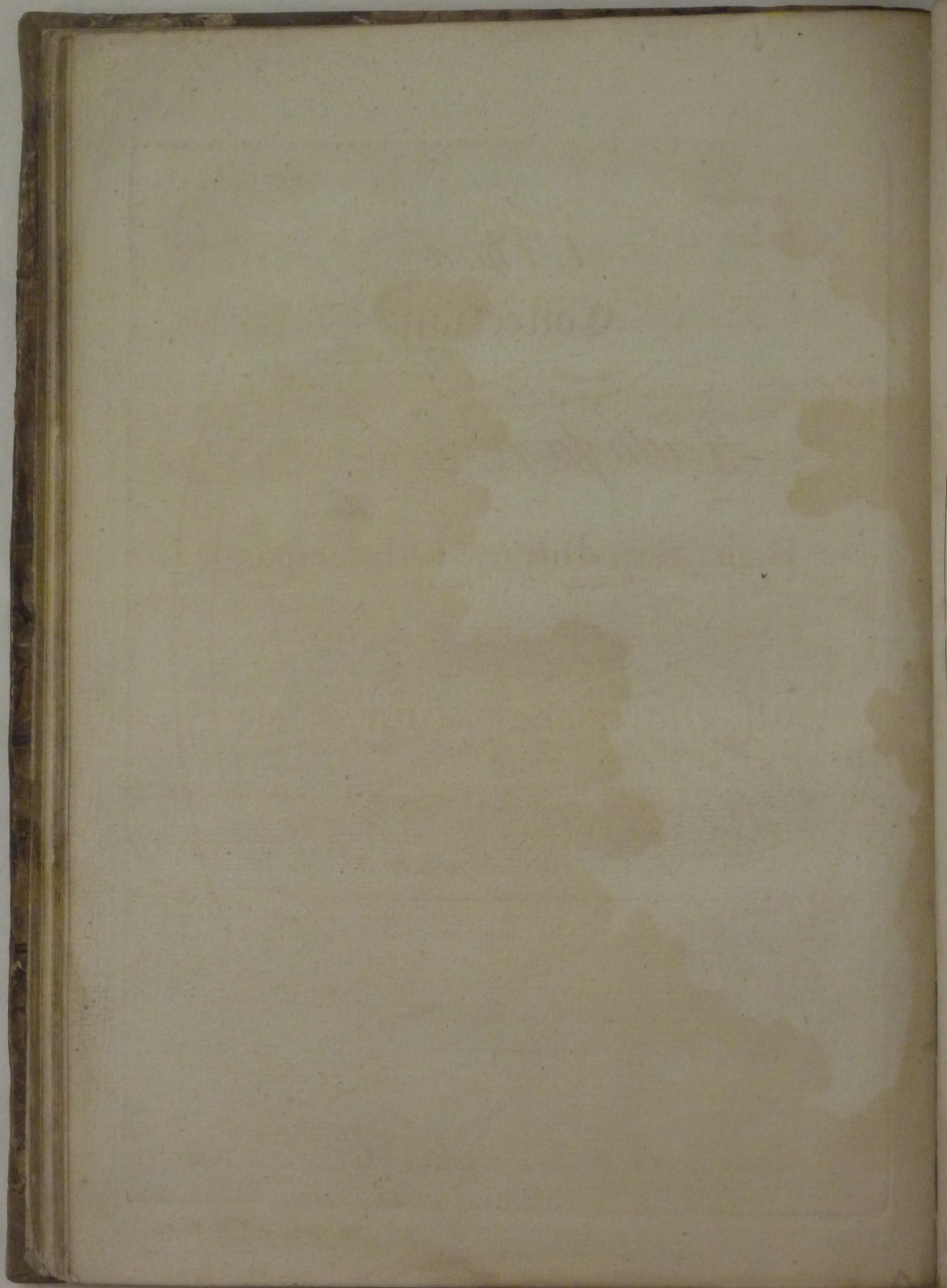
Robie donna gorach

Daft Robin.

Slow

The musical score is written on five systems of two staves each. The first system is labeled 'Robie donna gorach' and 'Daft Robin.' with a 'Slow' tempo marking. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' and a triplet marked with a '3'. The second system continues the melody with more complex rhythmic patterns. The third system shows a change in the bass line. The fourth system concludes the first piece. The fifth system is labeled 'Gigg.' and begins a new piece with a faster tempo. The notation continues with similar rhythmic complexity and includes a repeat sign at the end of the system.





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by Nath: Gow.

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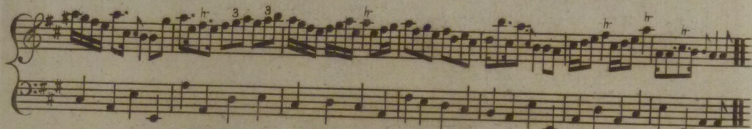
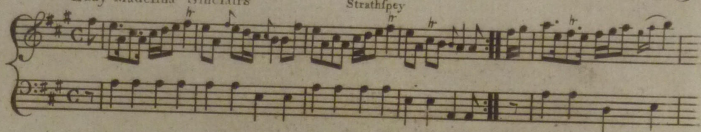
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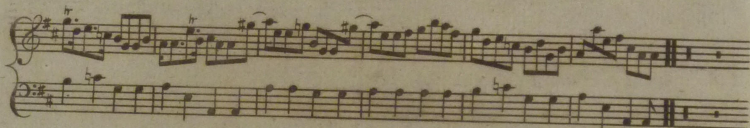
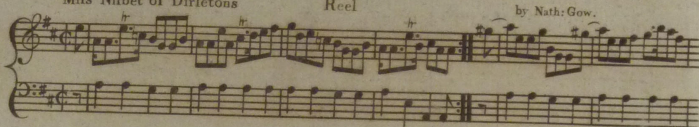
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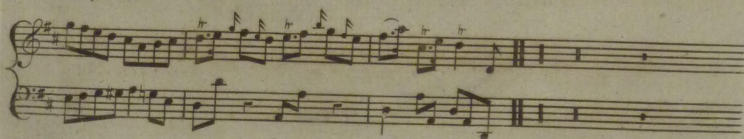
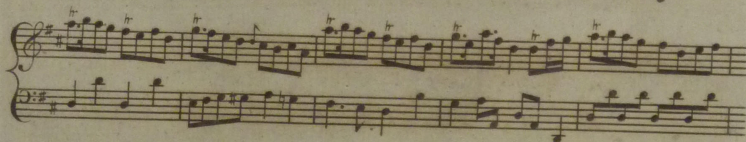
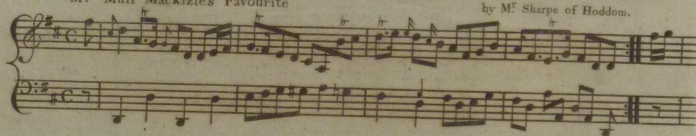
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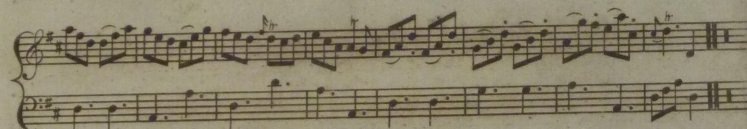
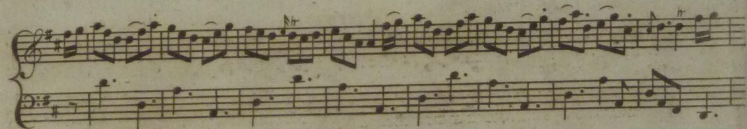
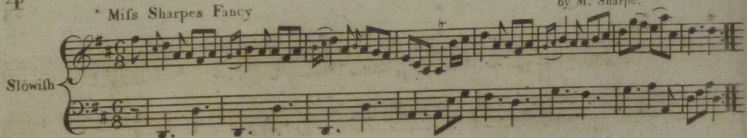




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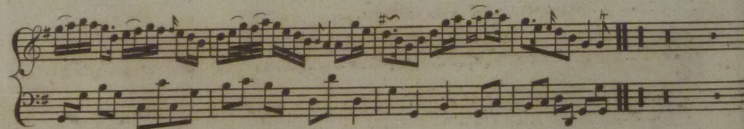
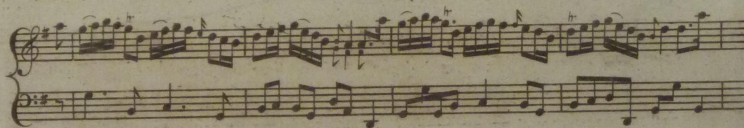
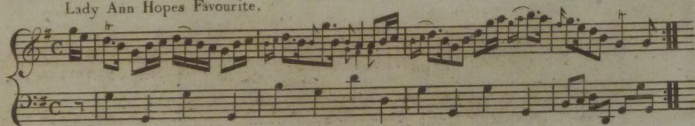
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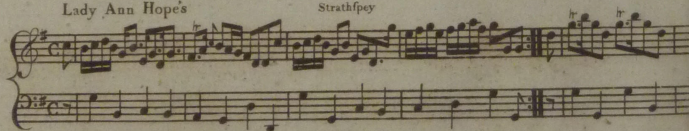
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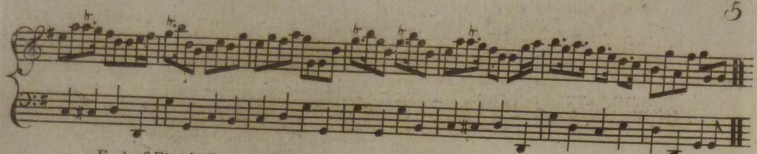


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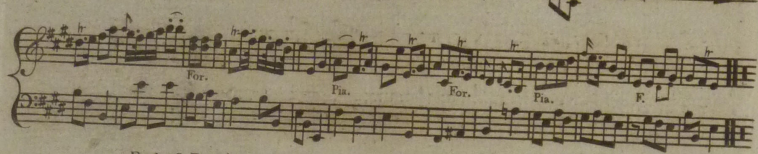
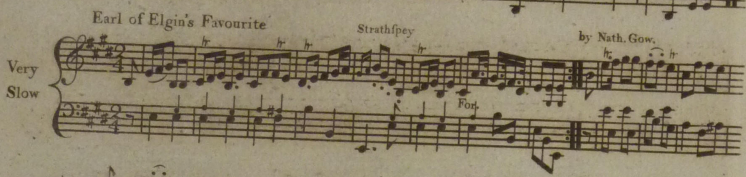




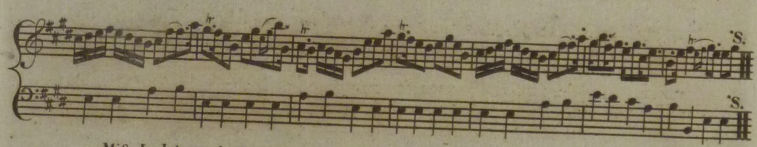
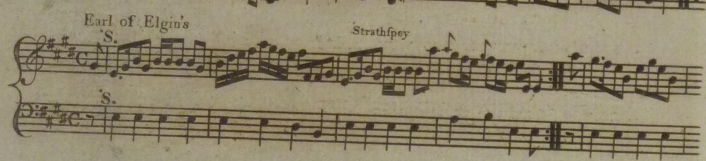


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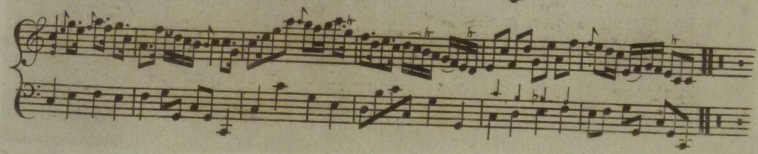
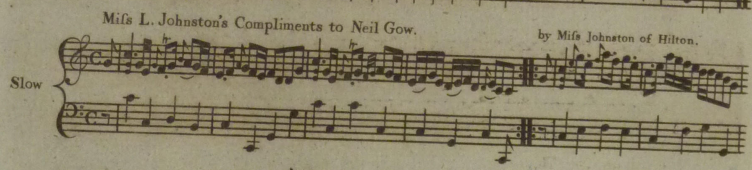


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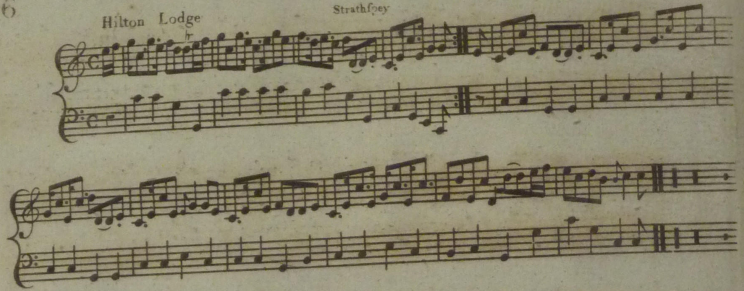
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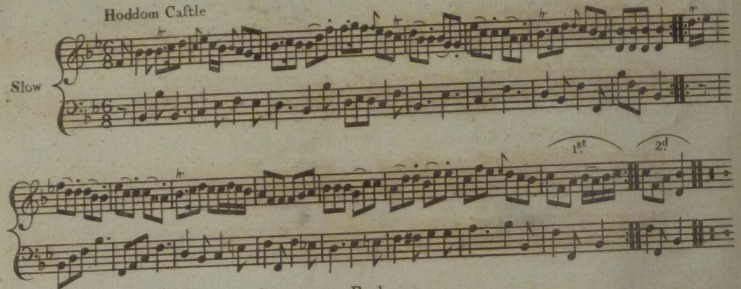
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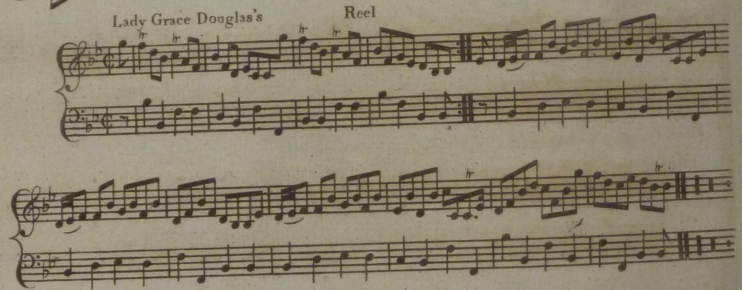
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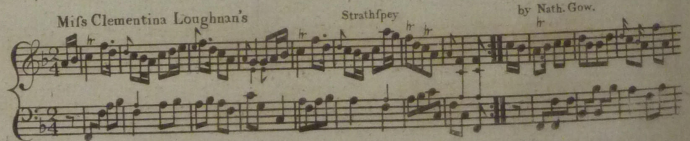


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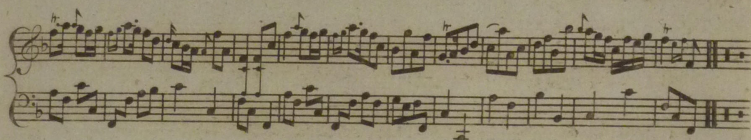
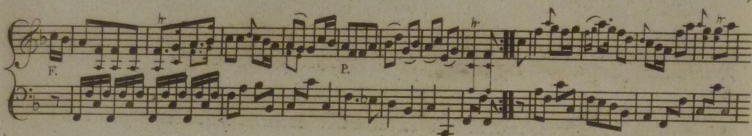
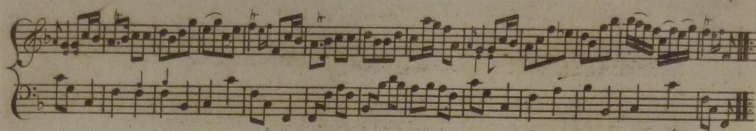
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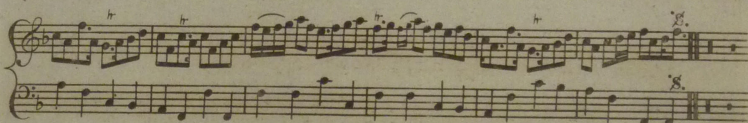
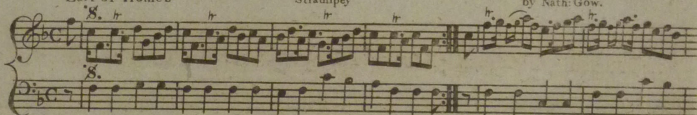




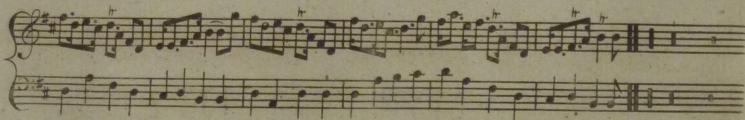
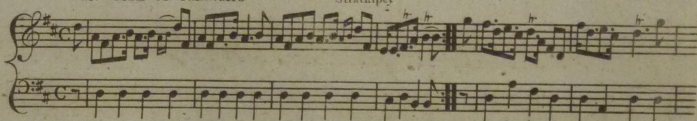
Earl of Home's

Strathspey

by Nath. Gow.

M<sup>rs</sup> Muir of Caldwell's

Strathspey

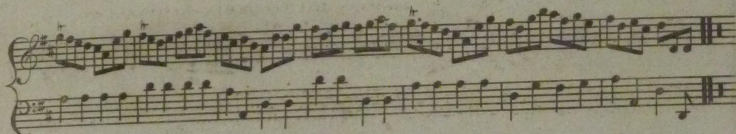
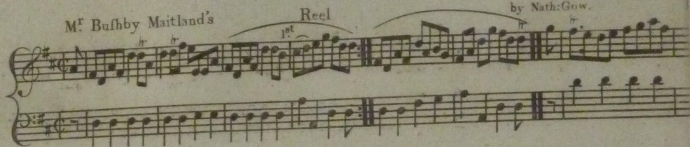




Mr Bulby Maitland's

Reel

by Nath. Gow.

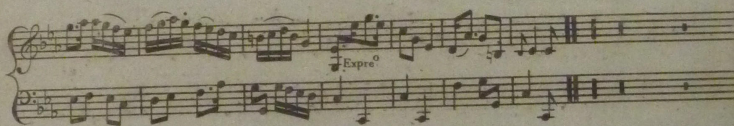
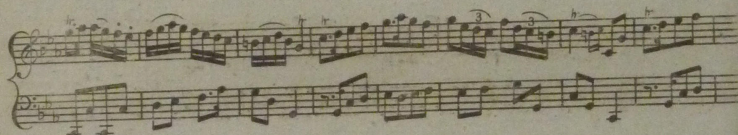
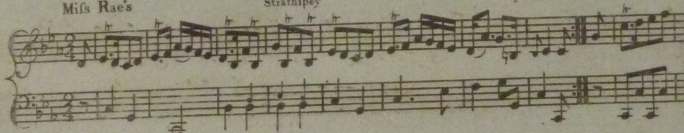


Miss Rae's

Strathspey

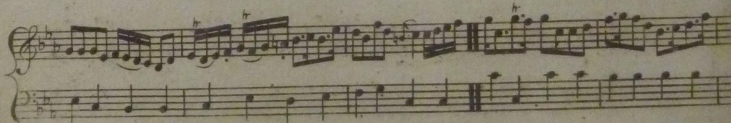
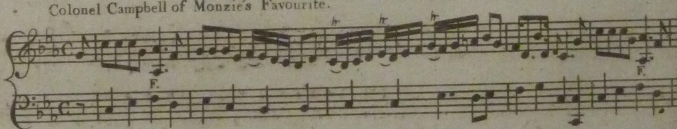
by And<sup>o</sup> Gow.

Slow

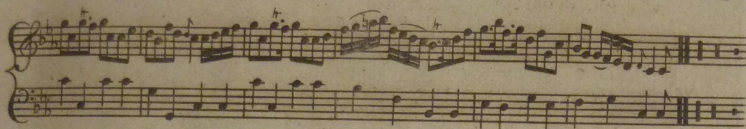


Colonel Campbell of Monzie's Favourite.

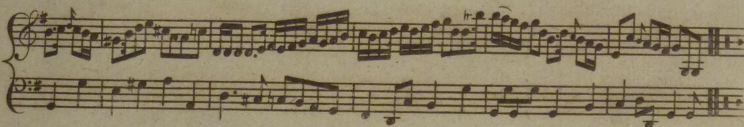
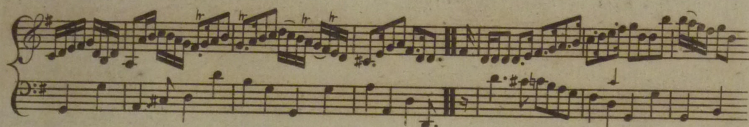
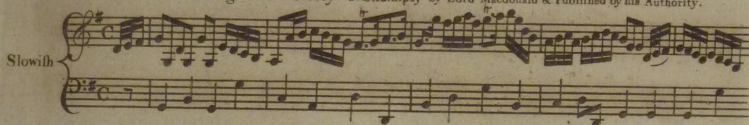
Slowly



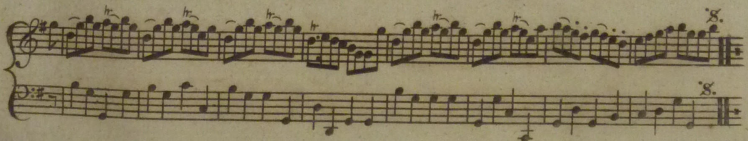
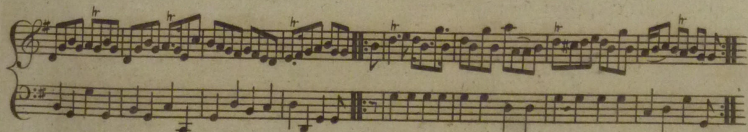
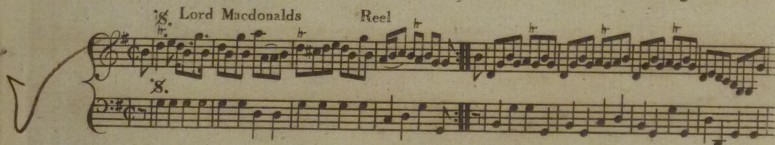




The London Highland Society a Strathspey by Lord Macdonald & Published by his Authority.



Lord Macdonalds Reel





Hon<sup>ble</sup> M<sup>r</sup> Ramfay Moule's Favourite

by Nath: Gow.

Slow

Hon<sup>ble</sup> M<sup>r</sup> Ramfay Moule's

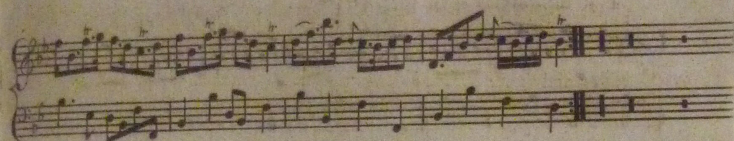
Strathspey

M<sup>r</sup> Ramfay of Barnton's

Strathspey.

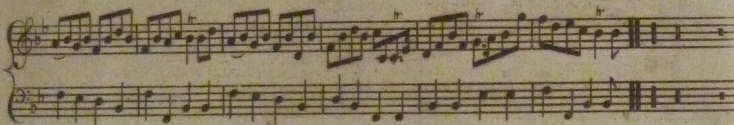
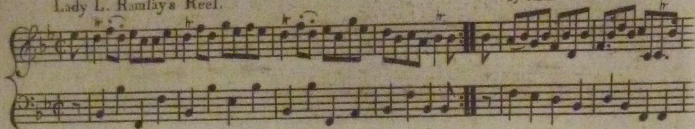
Slow





## Lady L. Ramsay's Reel.

by Nath:Gow.

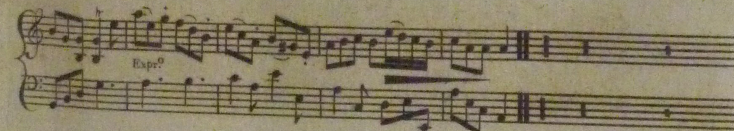
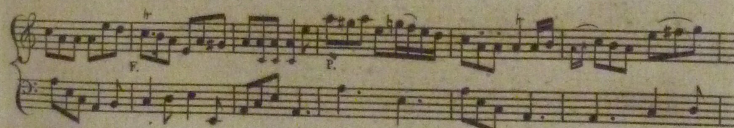
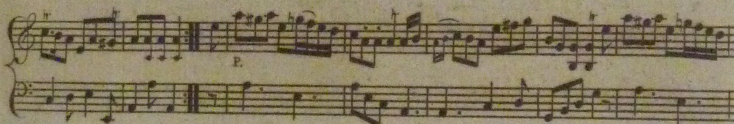
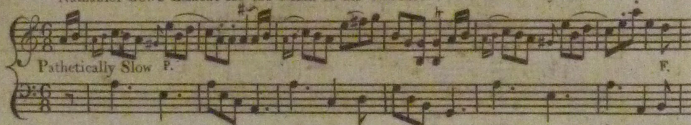


## Nathaniel Gow's Lament for the Death of his Brother.

by Nath:Gow.

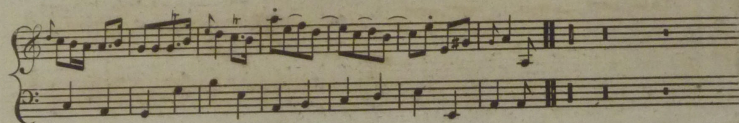
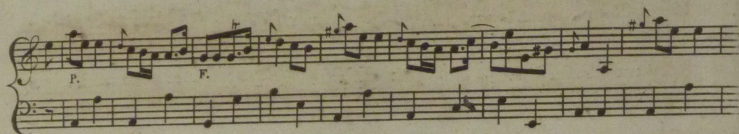
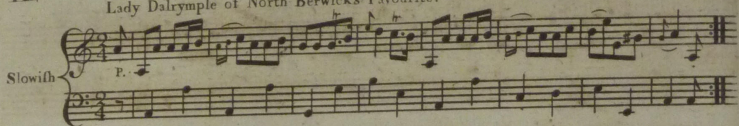
Pathetically Slow P.

F.

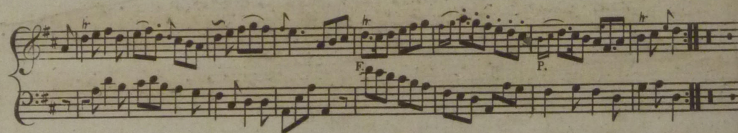
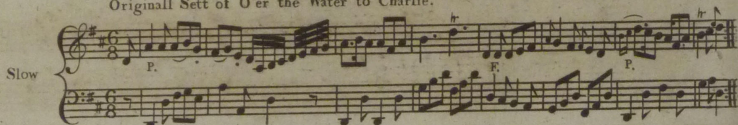




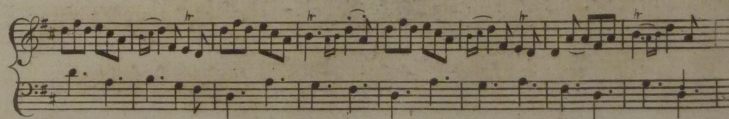
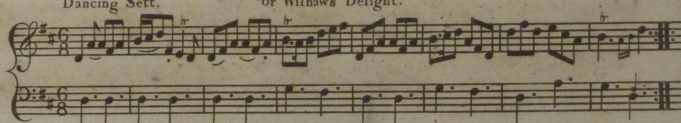
## Lady Dalrymple of North Berwick's Favourite.



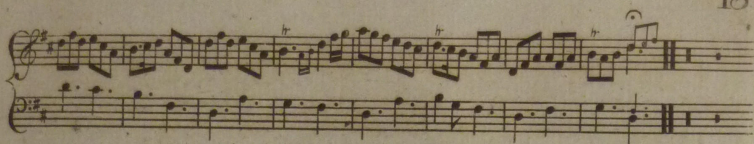
## Originall Sett of O'er the Water to Charlie.



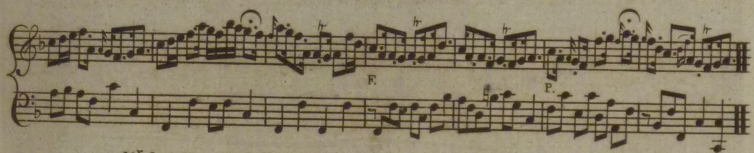
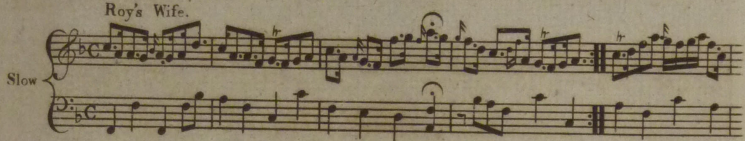
## Dancing Sett. or Withaw's Delight.





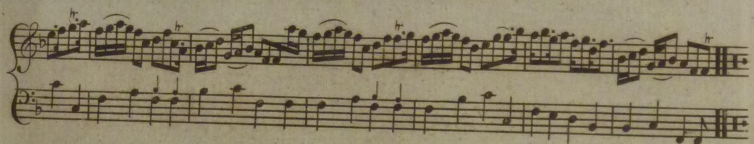
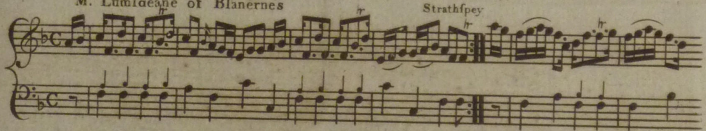


## Roy's Wife.



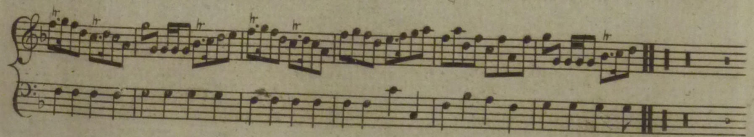
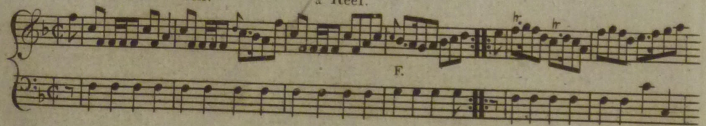
## Mr. Lumfden of Blarne's

## Strathspey



## Mr. Dun's Frolick.

## a Reel.



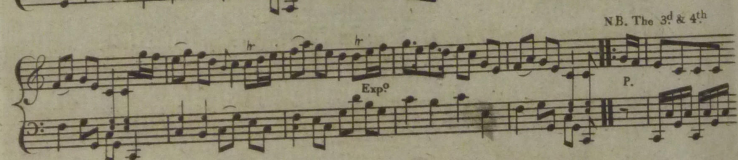
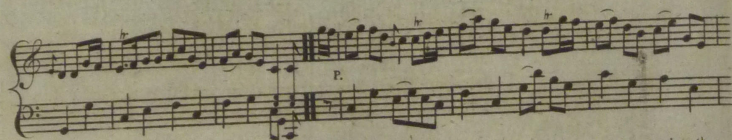
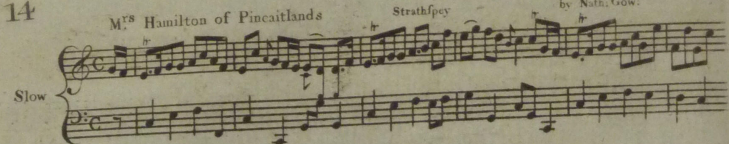
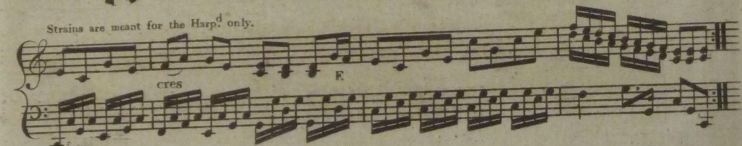
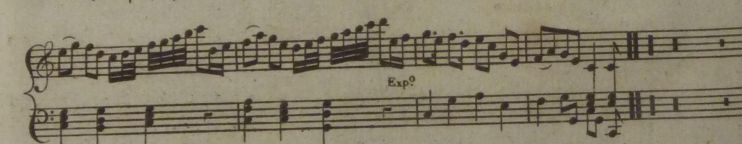
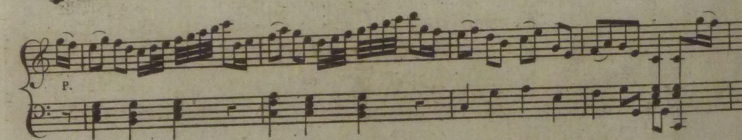
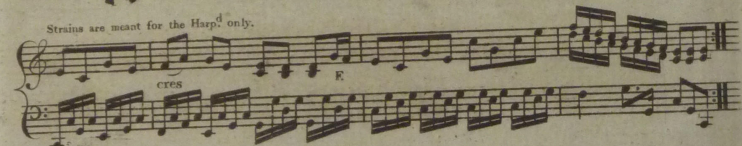


M<sup>rs</sup> Hamilton of Pincaitlands

Strathspey

by Nath. Gow.

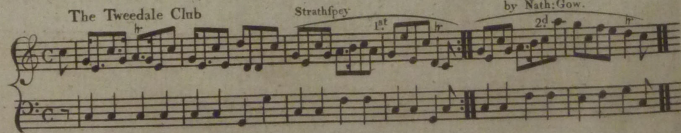
Slow

N.B. The 3<sup>d</sup> & 4<sup>th</sup>Strains are meant for the Harp<sup>d</sup> only.

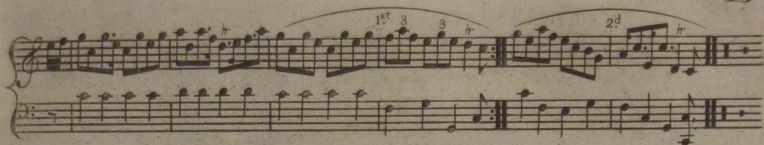
## The Tweedale Club

Strathspey

by Nath. Gow.



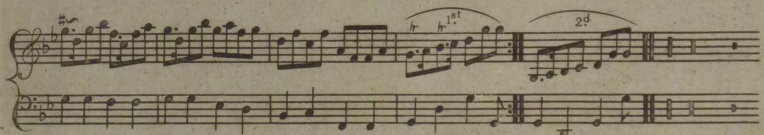
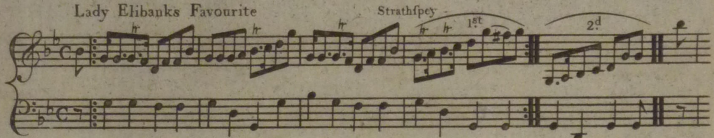
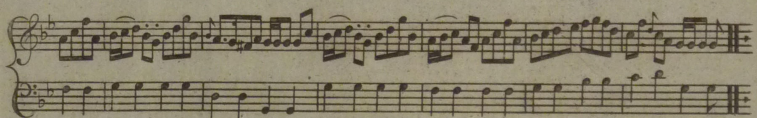
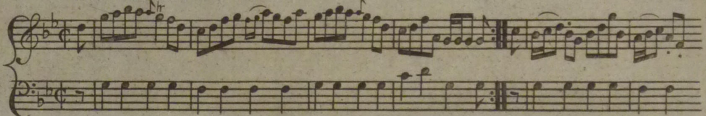




## Lady Elibauks Favourite

Strathspey

Slow

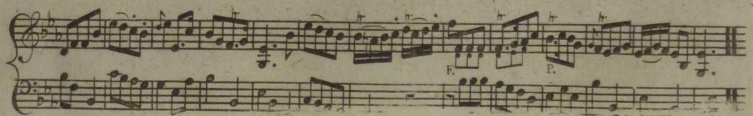
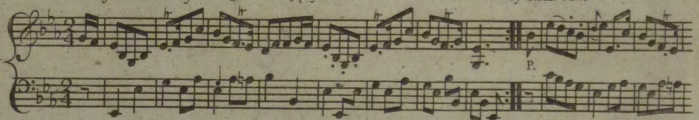
Hon<sup>bl</sup> Miss Charter's Reel

## Lady Shaftsbury's

Strathspey

by Nath: Gow.

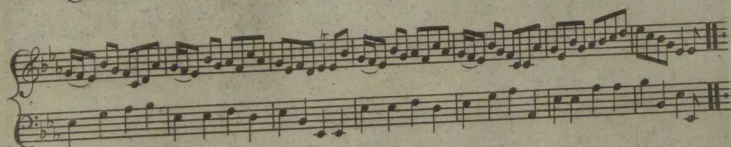
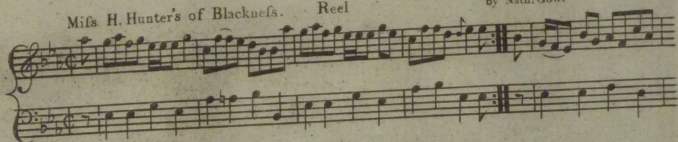
Slow





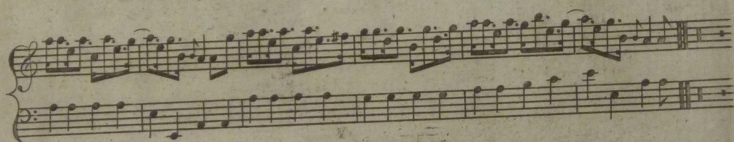
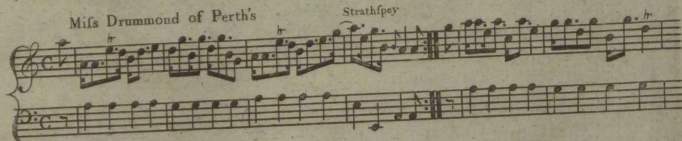
## Miss H. Hunter's of Blackcraigs. Reel

by Nath:Gow.



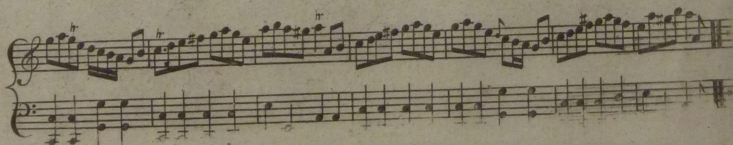
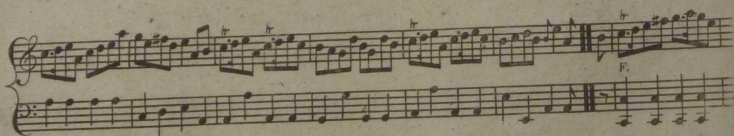
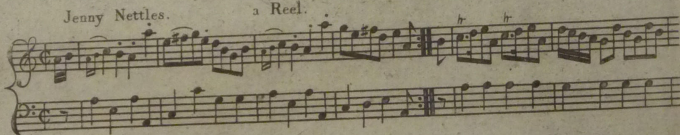
## Miss Drummond of Perth's

Strathspey



## Jenny Nettles.

a Reel.



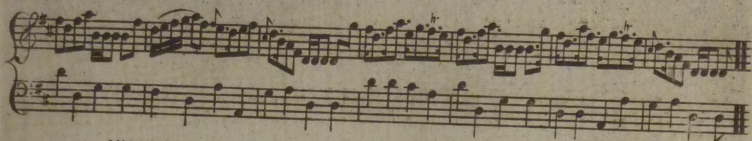
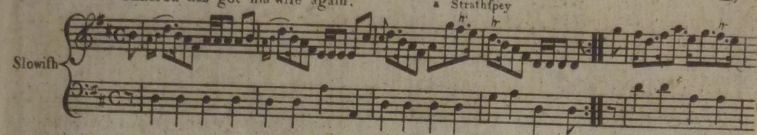


Cameron has got his wife again.

a Strathspey

17

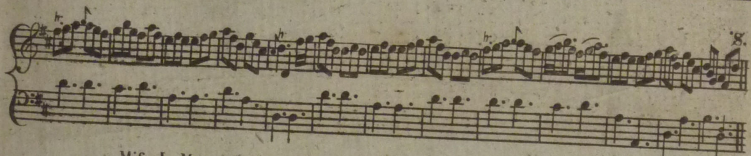
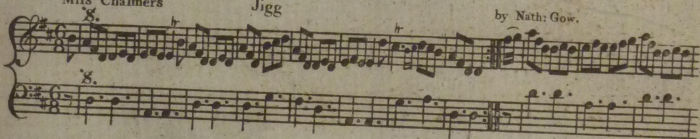
Slowlv



Miss Chalmers

Jigg

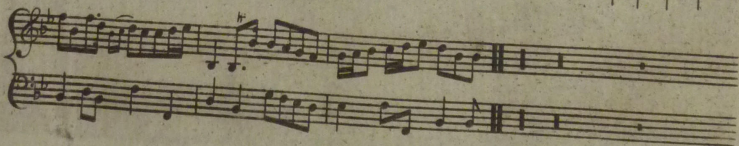
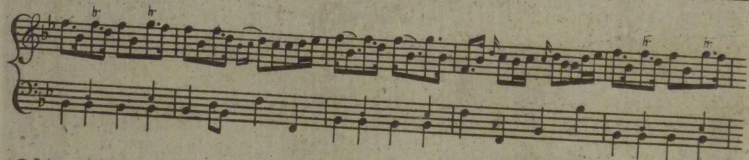
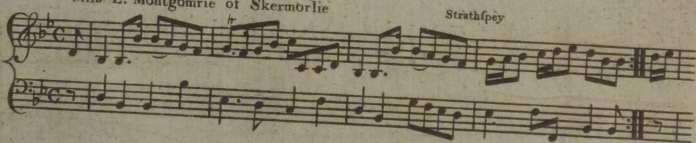
by Nath: Gow.



Miss L. Montgomerie of Skermorlie

Strathspey

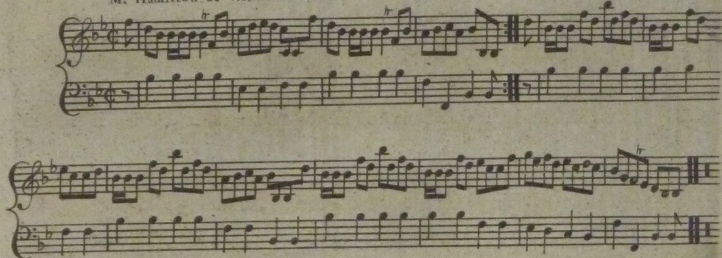
Slow





## Mr. Hamilton of Withaw's Reel

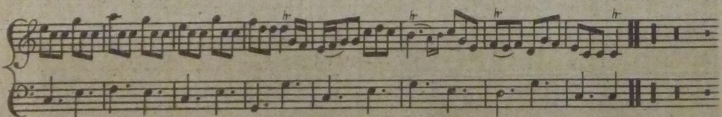
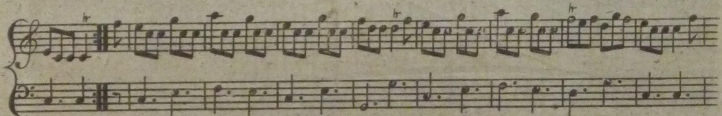
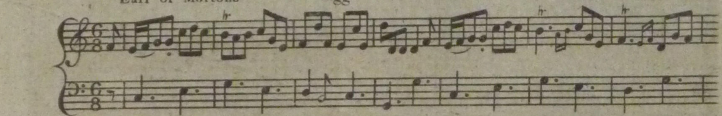
by Will. Gow.



## Earl of Mortons

## Jigg

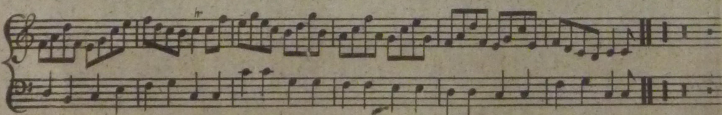
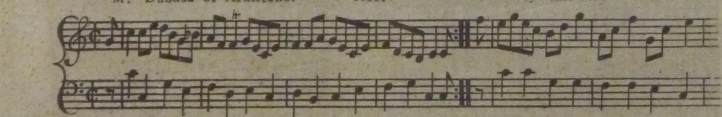
by Will. Gow.



## Mr. Dundas of Arncliffe's.

## Reel

by Will. Gow.

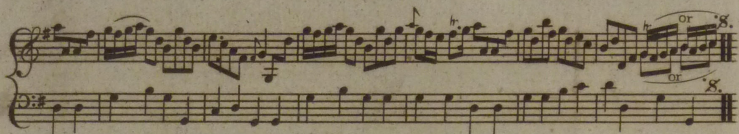
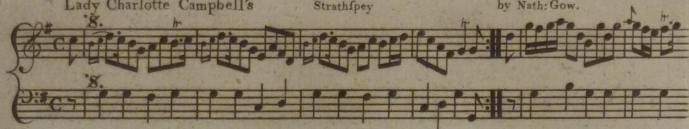




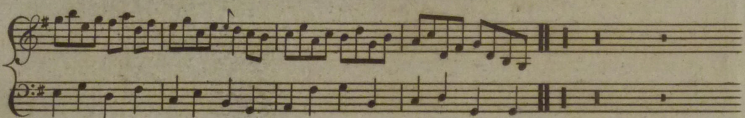
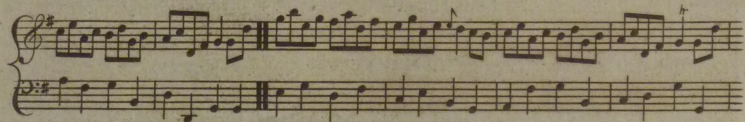
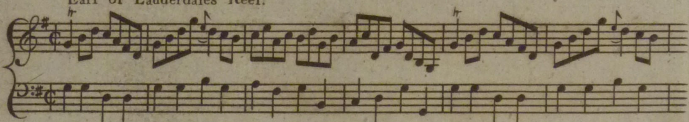
## Lady Charlotte Campbell's

Strathspey

by Nath: Gow.

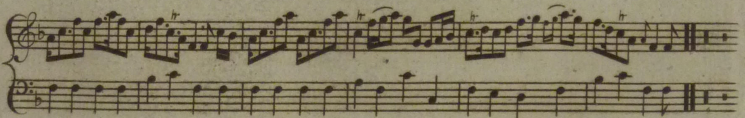
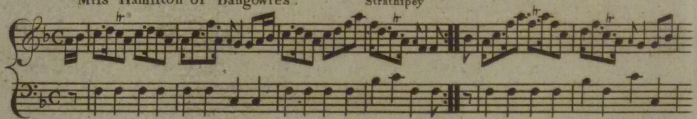


## Earl of Lauderdale's Reel.



## Miss Hamilton of Bangor's.

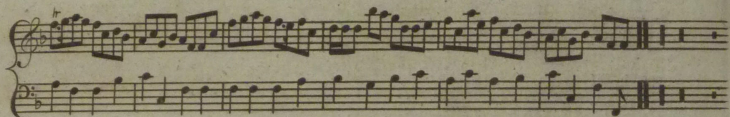
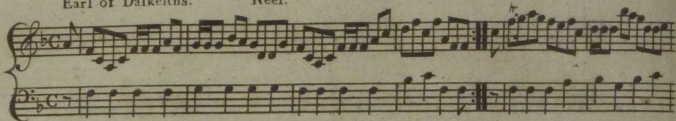
Strathspey



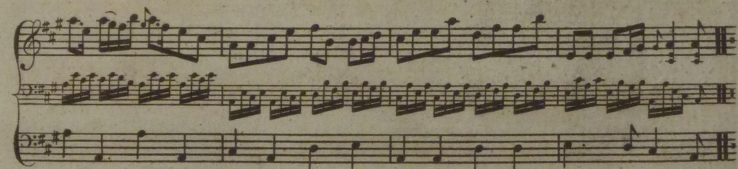
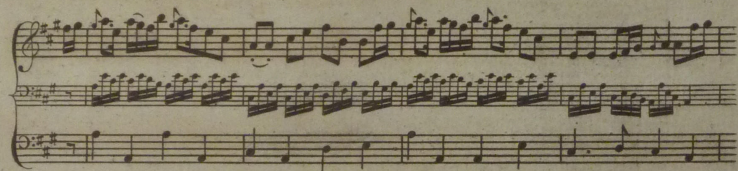
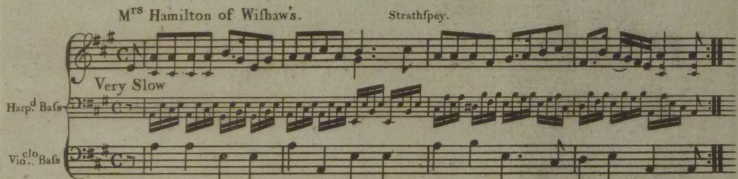


## Earl of Dalkeiths.

## Reel.

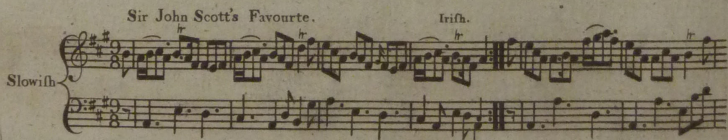
M<sup>rs</sup> Hamilton of Wilhaws.

## Strathspey.

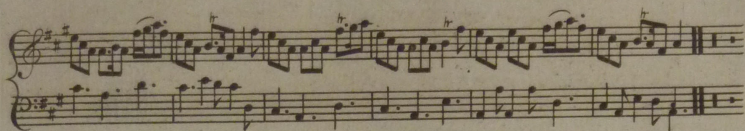


## Sir John Scott's Favourite.

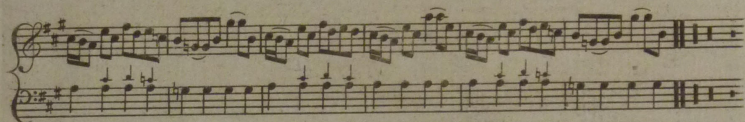
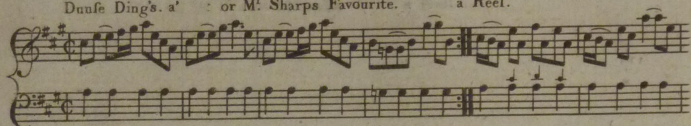
## Irish.





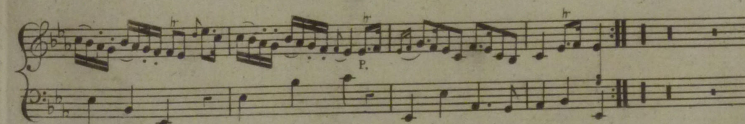
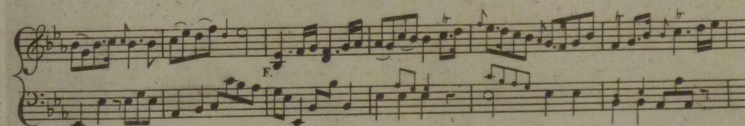
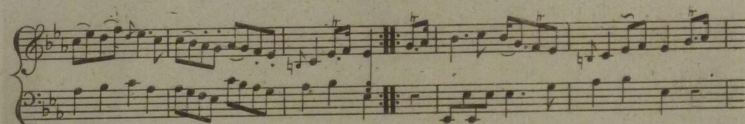
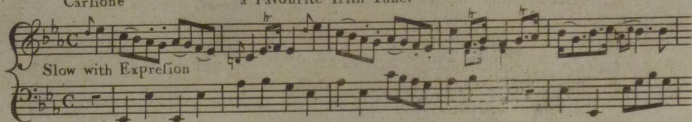


Duise Ding's, a' or M<sup>r</sup> Sharps Favourite. a Reel.



Carlione a Favourite Irish Tune.

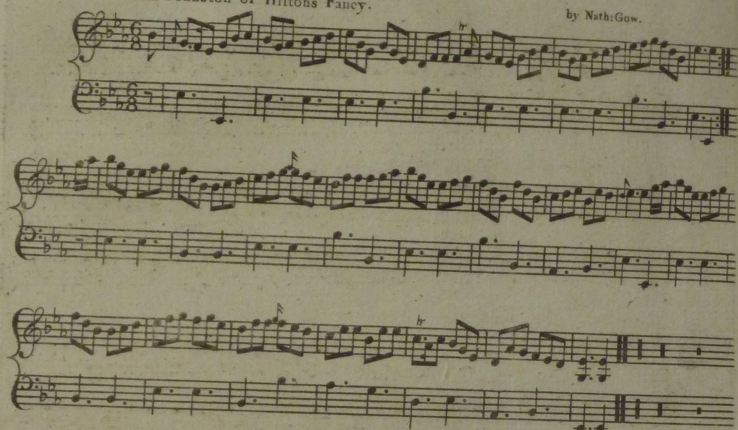
Slow with Expression





## Miss Johnston of Hilton's Fancy.

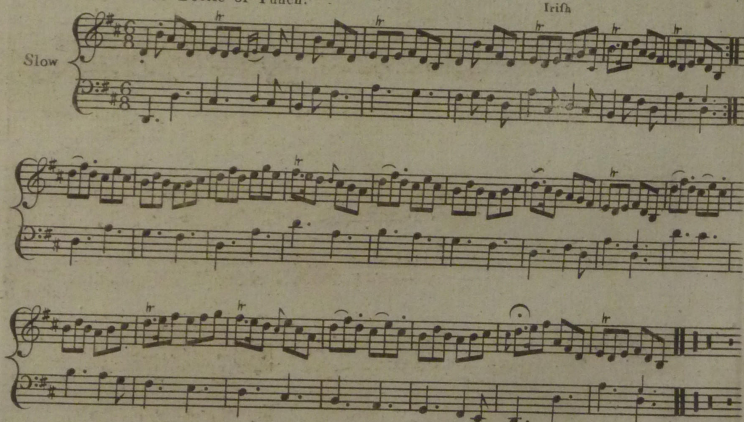
by Nath. Gow.



## The Bottle of Punch.

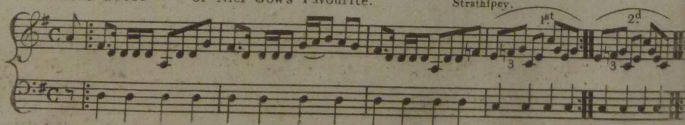
Irish

Slow

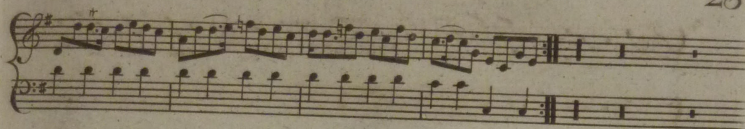


## Athole Bröfe or Niel Gow's Favourite.

Strathspey.





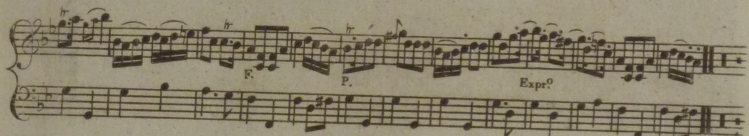
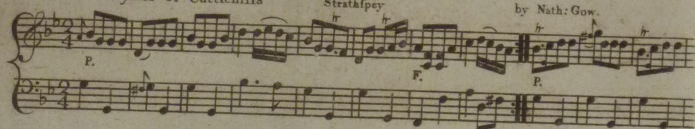


Mrs Weymes of Cuttlehill's

Strathspey

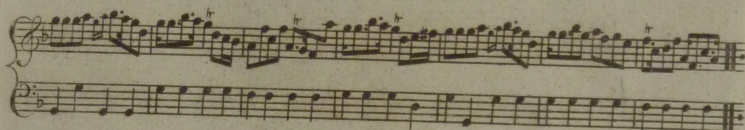
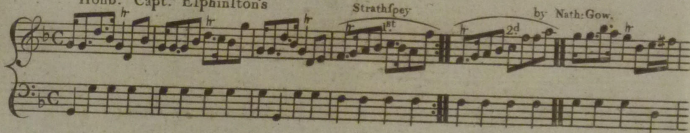
by Nath: Gow.

Slow

Hon<sup>ble</sup> Capt<sup>n</sup> Elphinston's

Strathspey

by Nath: Gow.

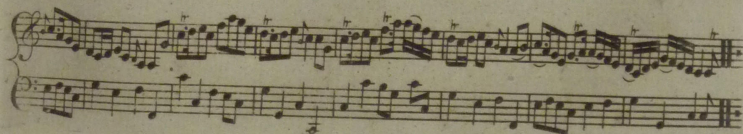
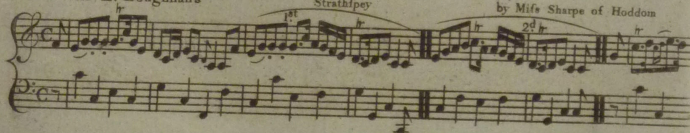


Miss Z: Loughnan's

Strathspey

by Miss Sharpe of Hoddon

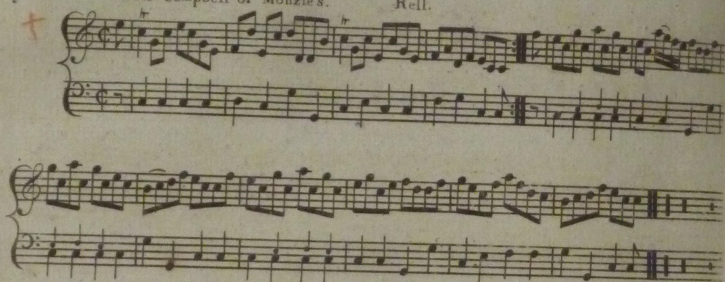
Slow





Miss Campbell of Monzie's.

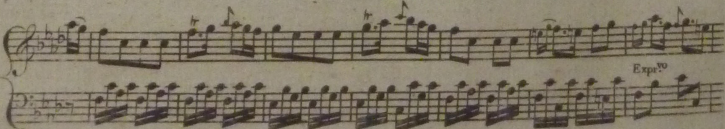
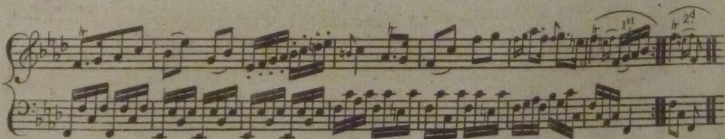
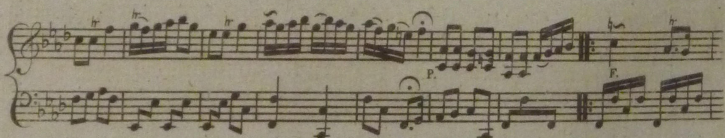
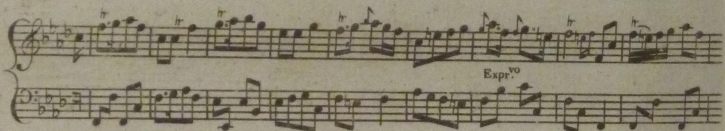
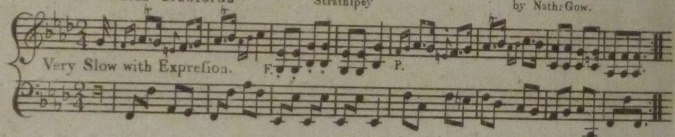
Reel.



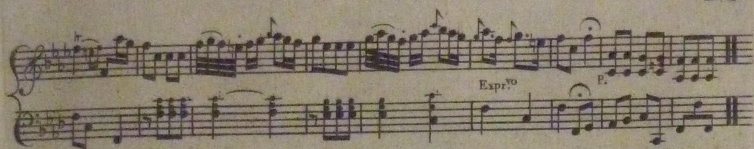
Mr. Ronald Crawford's

Strathspey

by Nath: Gow.



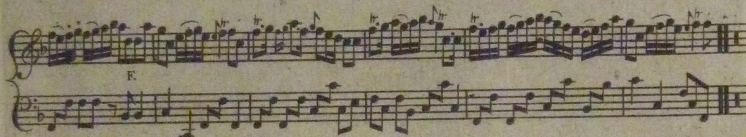
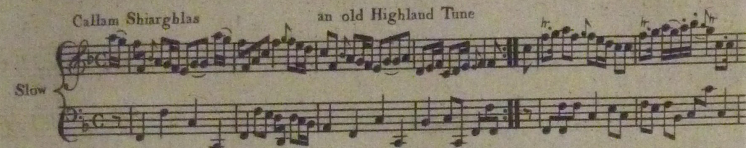




Callam Shiarghblas

an old Highland Tune

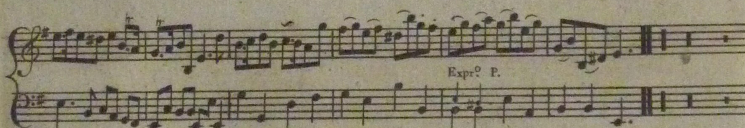
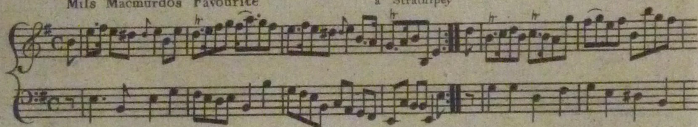
Slow



Miss Macmurdos' Favourite

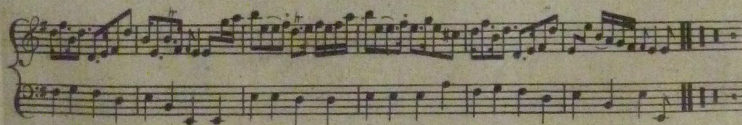
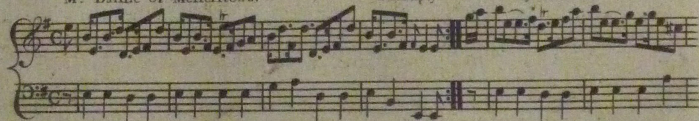
a Strathspey

Slow

M<sup>r</sup>. Baillie of Mellerston's.

Strathspey

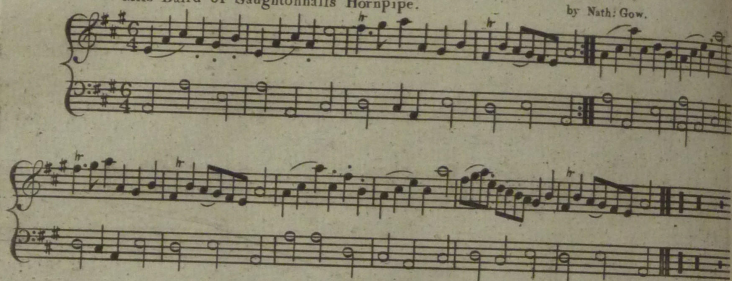
by Nath. Gow.



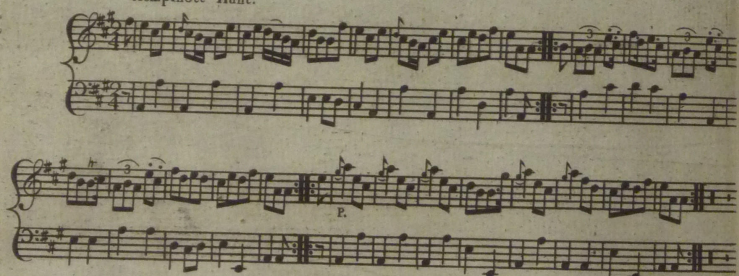


## Miss Baird of Saughtonhall's Hornpipe.

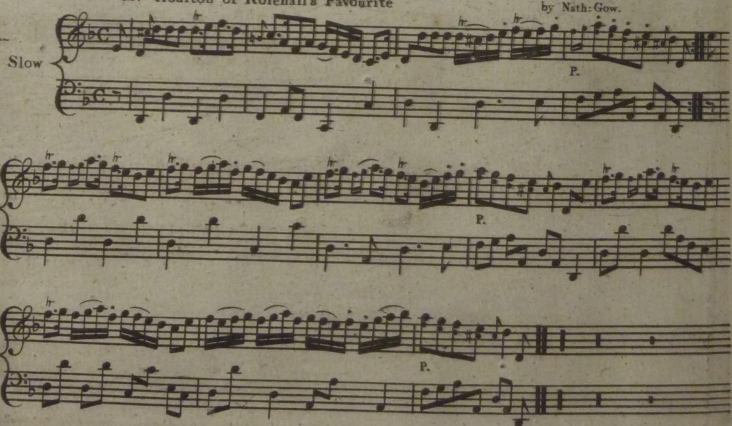
by Nath: Gow.



## Kempshott Hunt.

M<sup>rs</sup> Houston of Rosehall's Favourite

by Nath: Gow.





## Lady Mary Hay's Scotch Measure.

by Nath: Gow.

## Miss Weymes of Weymes

a Strathspey

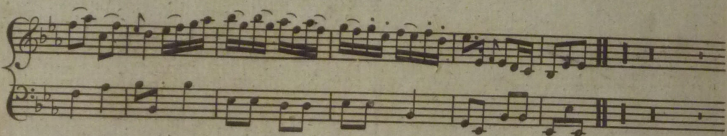
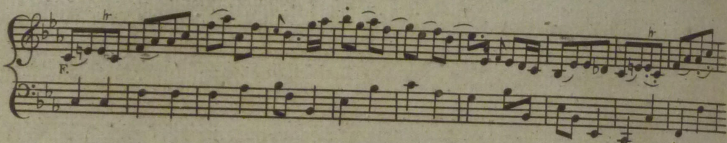
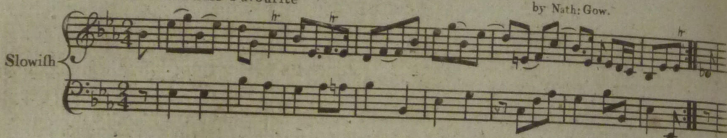
Very  
Slow



M<sup>r</sup>. Stabilini's Favourite

by Nath: Gow.

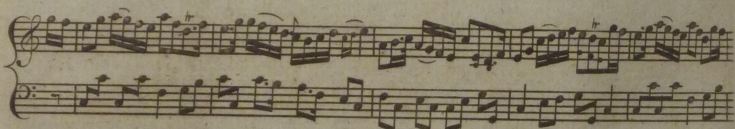
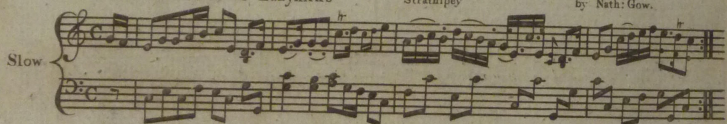
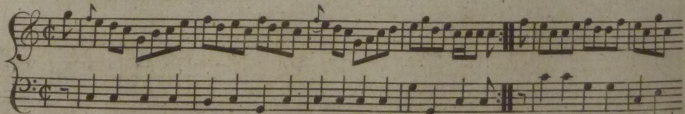
Slowlth

M<sup>r</sup>. Robertson of Ladykirk's

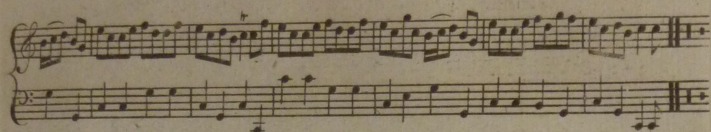
Strathspey

by Nath: Gow.

Slow

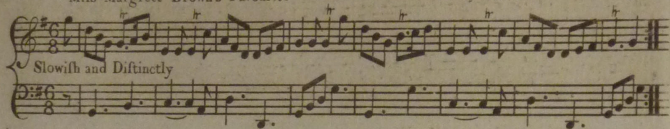
M<sup>rs</sup>. Northland's Reel.



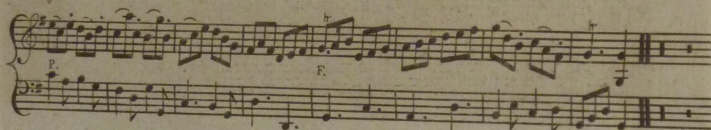
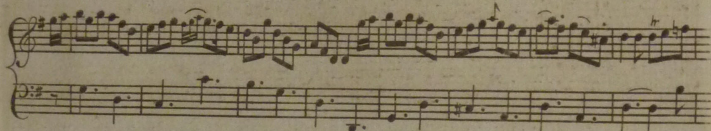


Miss Margrett Brown's Favourite

by Nath: Gow.



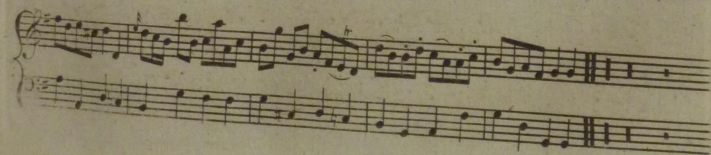
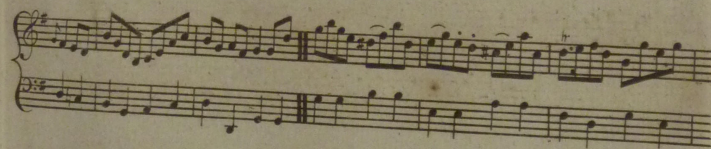
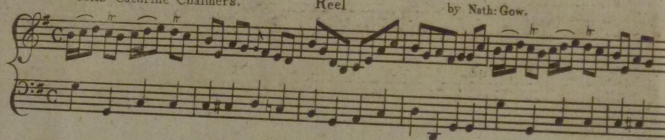
Slowly and Distinctly



Miss Cathrine Chalmers.

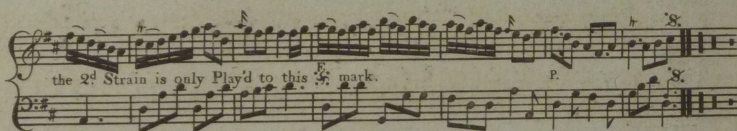
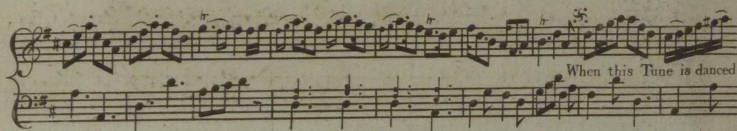
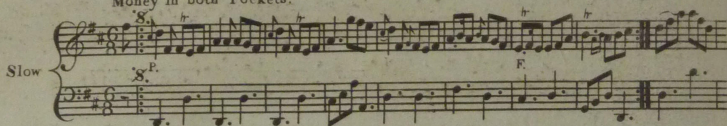
Reel

by Nath: Gow.

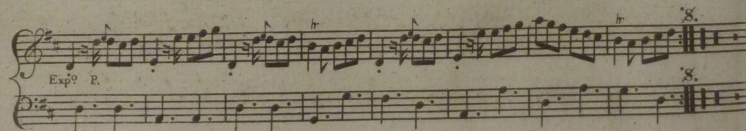
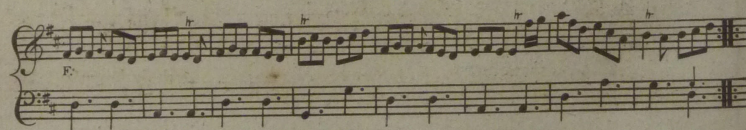
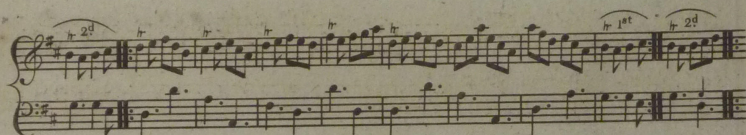
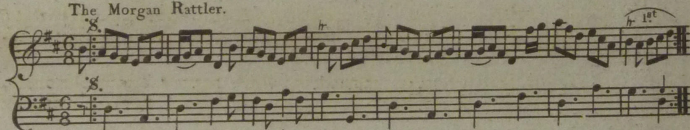




## Money in both Pockets.



## The Morgan Rattler.





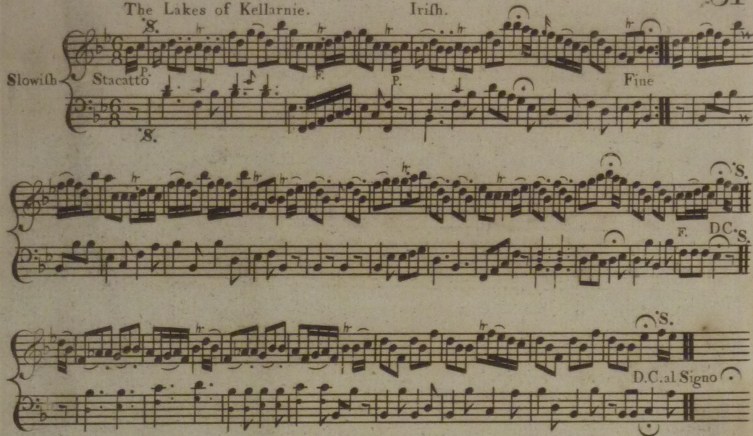
## The Lakes of Kellarnie.

Irish.

Slowly

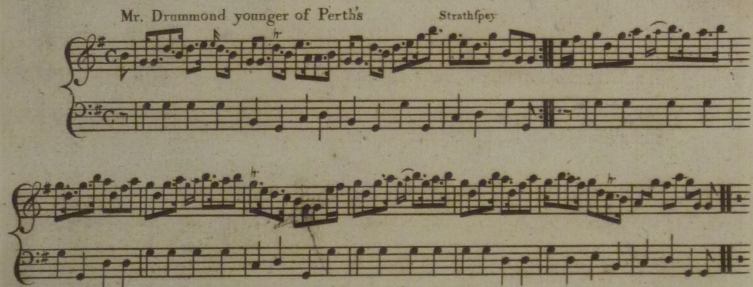
Staccato

Fine



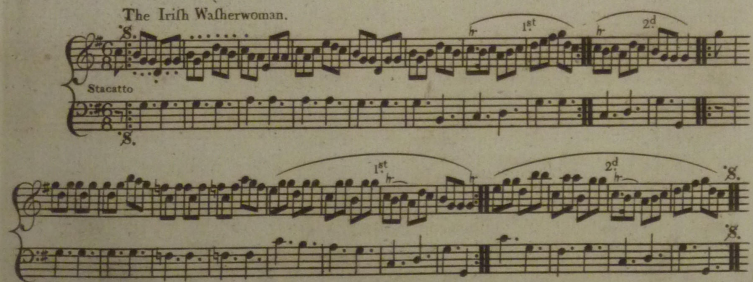
## Mr. Drummond younger of Perth's

Strathspey



## The Irish Washerwoman.

Staccato

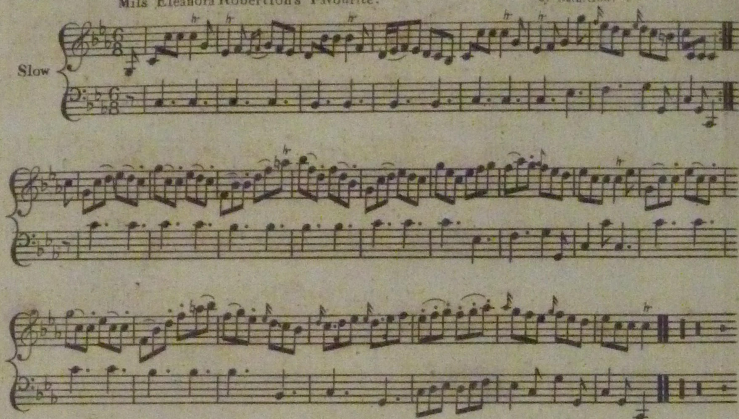




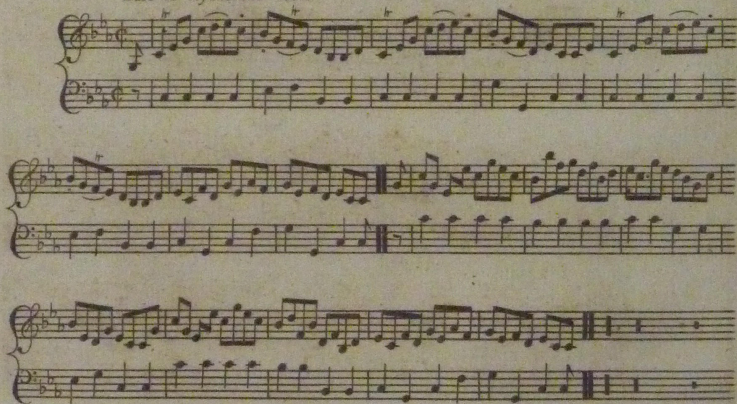
## Miss Eleanora Robertson's Favourite.

by Nath. Gow.

Slow

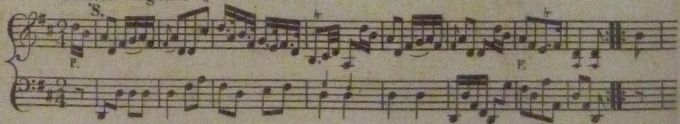


## Earl of Hyndfords Reel.

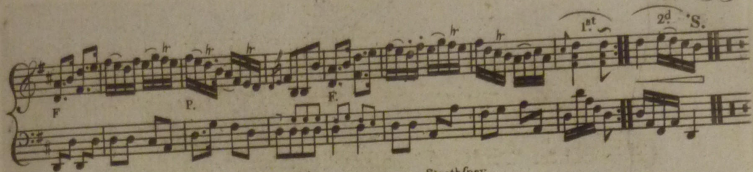


## Princess Augusta.

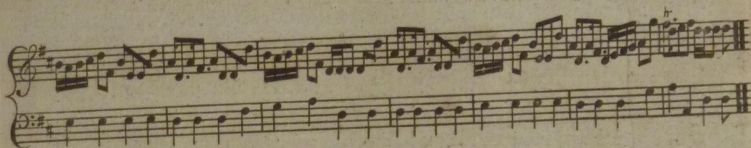
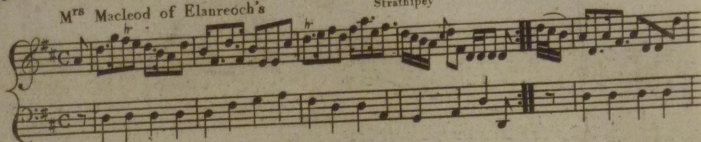
Slow





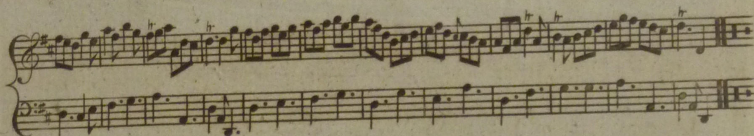
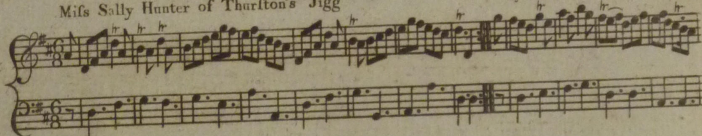
Mr<sup>s</sup> Macleod of Elanreoch's

Strathspey

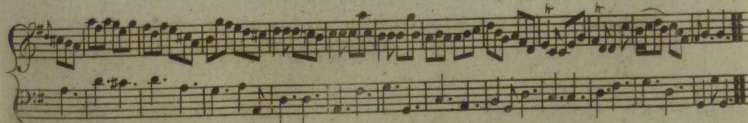
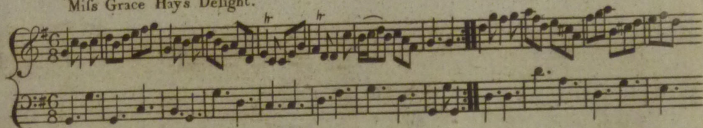


Miss Sally Hunter of Thurston's Jigg

by Nath. Gow.



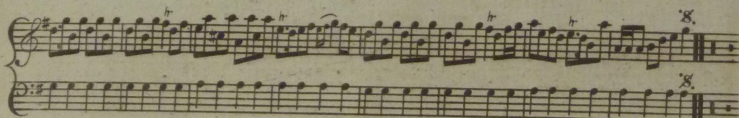
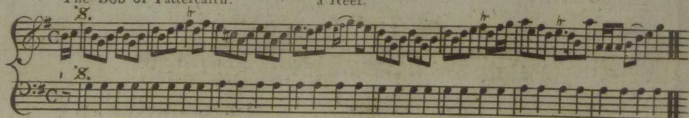
Miss Grace Hay's Delight.





## The Bob of Fattercairn.

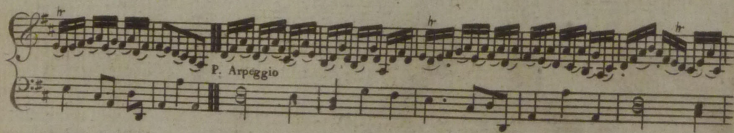
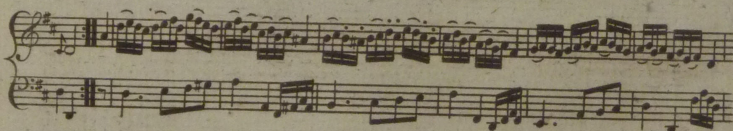
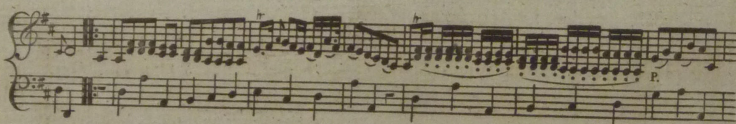
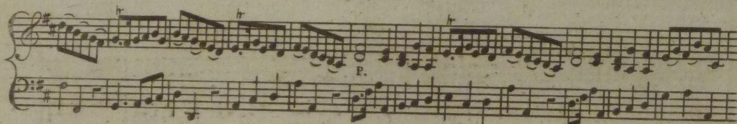
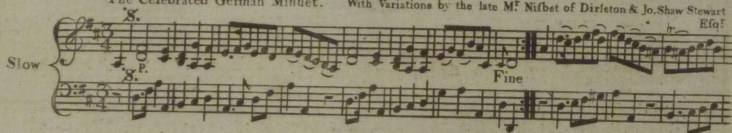
a Reel.



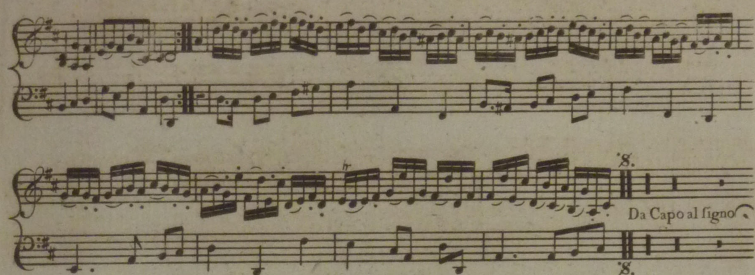
## The Celebrated German Minuet.

With Variations by the late M<sup>r</sup> Nisbet of Dirleton & Jo. Shaw Stewart

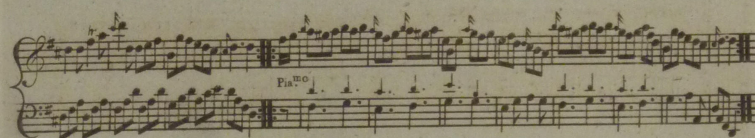
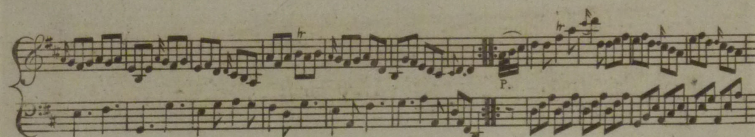
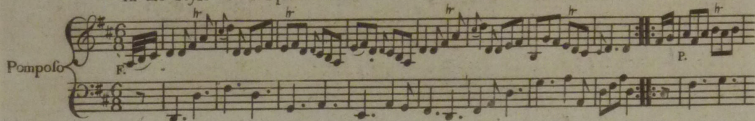
Etc.



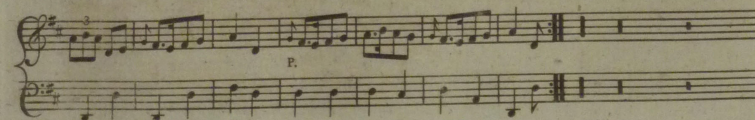
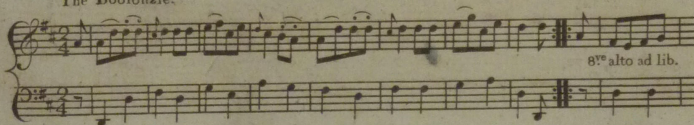




In the Style of an Opera Dance

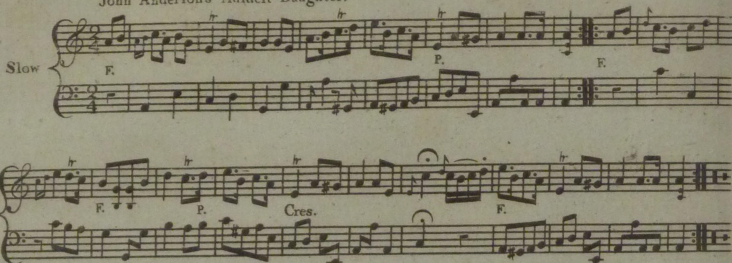
by M<sup>r</sup>. Nisbet.

The Boolenzie.

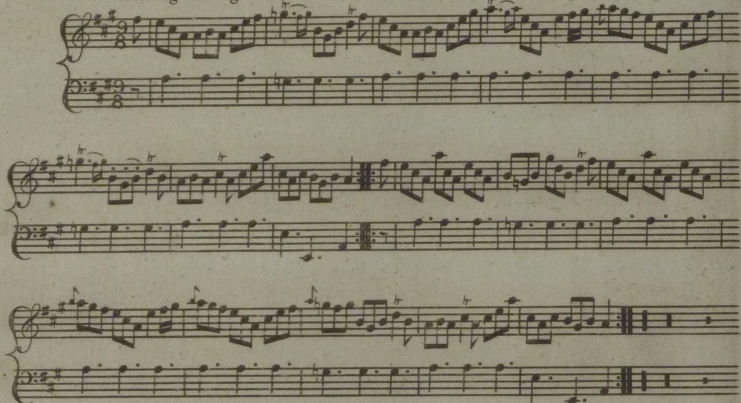




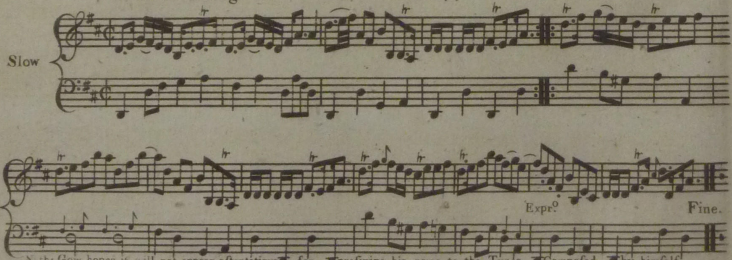
## John Anderson's Auldest Daughter.



## Rattling Roaring Willie.

or M<sup>r</sup> Robertson of Ladykirk's Delight.M<sup>r</sup> Alex<sup>r</sup> Cunningham's

## Strathspey



N<sup>o</sup> 1: Gow hopes it will not appear ostentatious for prefixing his name to the Tunes Composed by himself, as he has seen several of them published lately under fictitious names, and in a very incorrect manner.



N<sup>o</sup> 2 to be continued Monthly, & contain 10 Pages, Price <sup>s</sup> 1 <sup>d</sup> 6.

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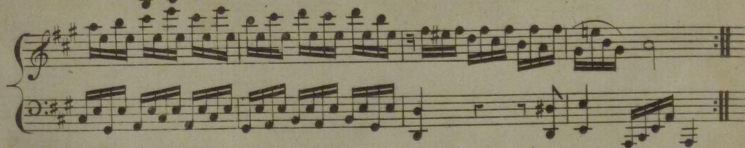
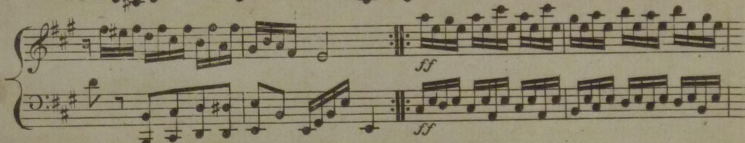
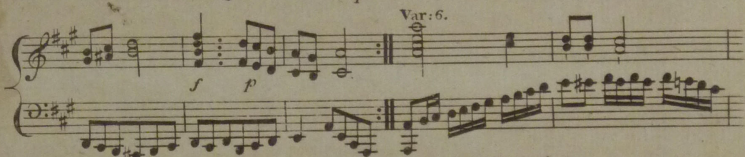
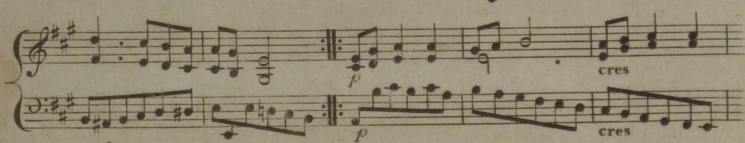
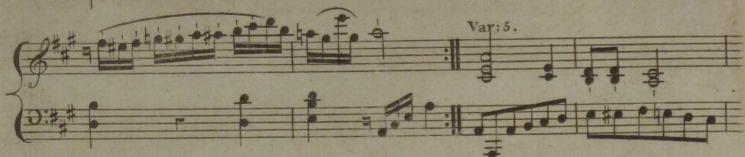
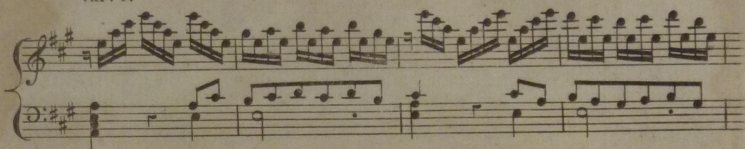
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Slow March

Word of Command

First Signal

Largo

Cannon

The Bugle Horn Call for the Cavalry

Answer to the 1<sup>st</sup> Signal Cannon

The Trumpet Call

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(16)

The Attack

Prussians

Imperialists

Allegro

Cannon

Can

Tremando

Flying Bullets

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(17)

Trumpets

Kettle Drums

Volti subito

Bland's Harps<sup>d</sup> Coll<sup>d</sup>. N<sup>o</sup> 2. Vol. 1<sup>st</sup>



Attack with Swords

Horses galloping

Trumpet, Light Dragons advancing

Cannons

heavy Cannonade

Cannons & Drums in general

running Fire

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(19)

Trumpet of Recall

Cannon

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## Cries of the Wounded

(20)

## Grave

pp

## The Trumpet of Victory

God save the King

### Quick Step

Da Capo

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(21)

Finale

Allegro

Handwritten musical score for a finale, marked Allegro. The score is in 2/4 time and consists of 11 staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several 'hr' markings above the staff. The score includes a section marked 'Andante' with the instruction 'Go to bed Tom' and a section marked 'Tempo Primo' with a 'Cres' marking. The final staff ends with a double bar line.

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(1791)



German Dance

Performed by Mr Sutton

Allegro

The musical score for 'German Dance' is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by frequent eighth-note patterns. The bass line provides a steady accompaniment with similar rhythmic motifs. The second and third systems continue the piece, with the melody featuring some longer note values and trills. The fourth system concludes the dance with a double bar line and a repeat sign.

Da Capo.

Bologna's March

Andante

The musical score for 'Bologna's March' is written for piano in 3/4 time. It consists of two systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is slower and more melodic than the first piece, featuring some triplet rhythms. The bass line is composed of simple, steady chords. The second system continues the march, ending with a double bar line.

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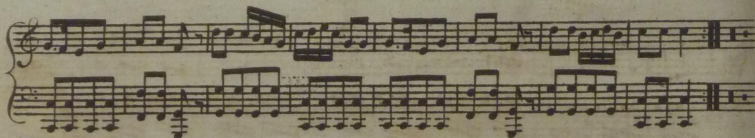
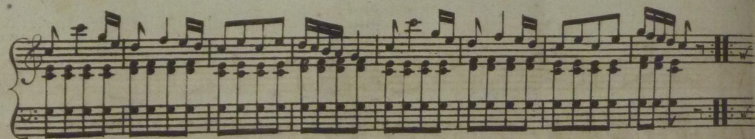
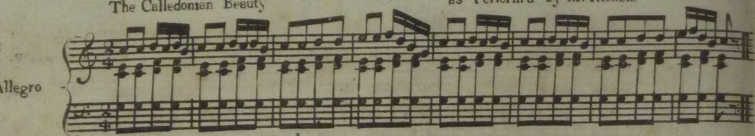
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## The Caledonian Beauty

as Perform'd by M<sup>r</sup> Rickets

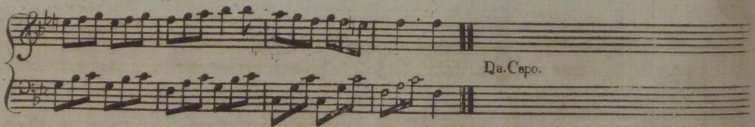
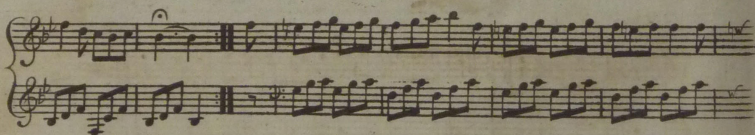
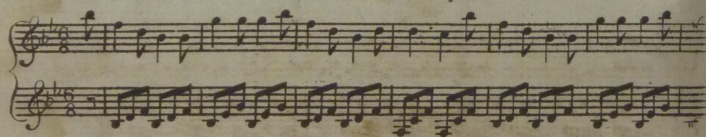
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## Jack the Sailor

Danced by M<sup>r</sup> Holland

Moderato



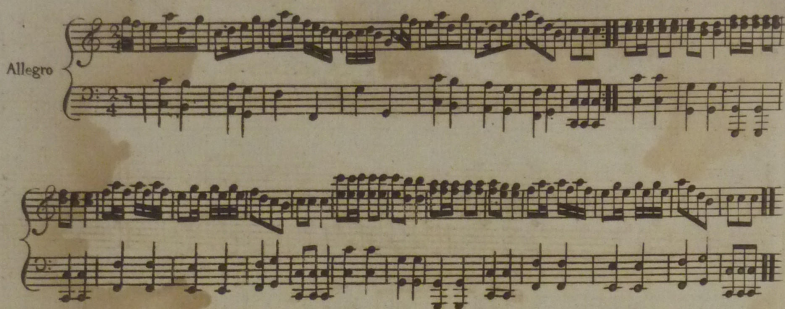
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## Spanish Dance

Performed by McKing

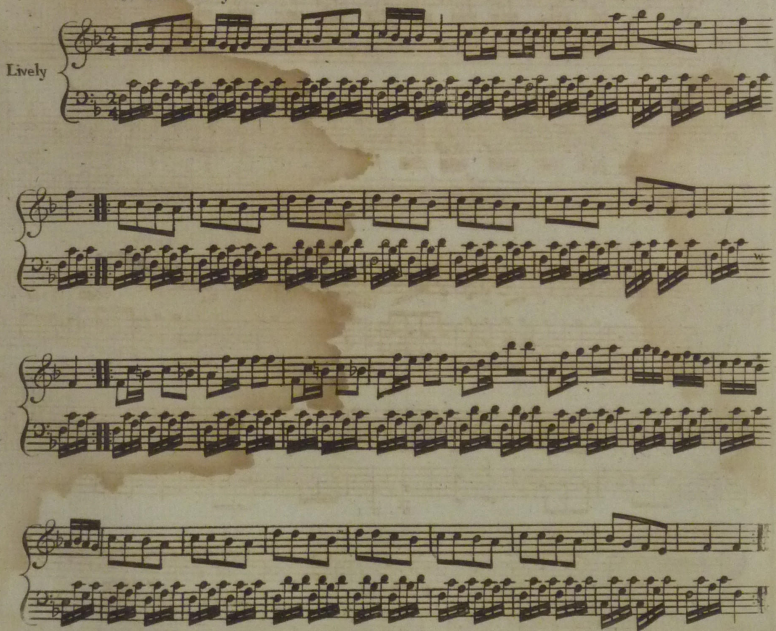
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## Too Old to Marry

Performed by the Little Devil

Lively

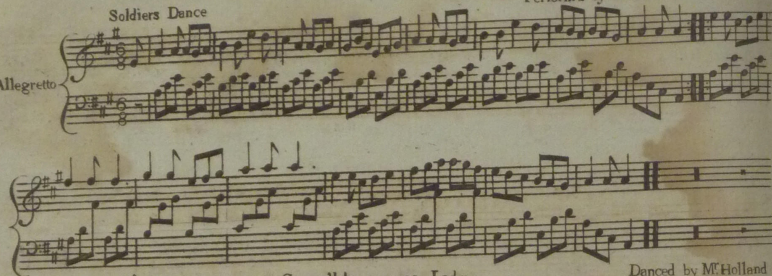




## Soldiers Dance

Perform'd by Master Giles

Allegretto



L'Albe'

Compos'd by a young Lady

Danced by M<sup>r</sup> Holland

Moderato



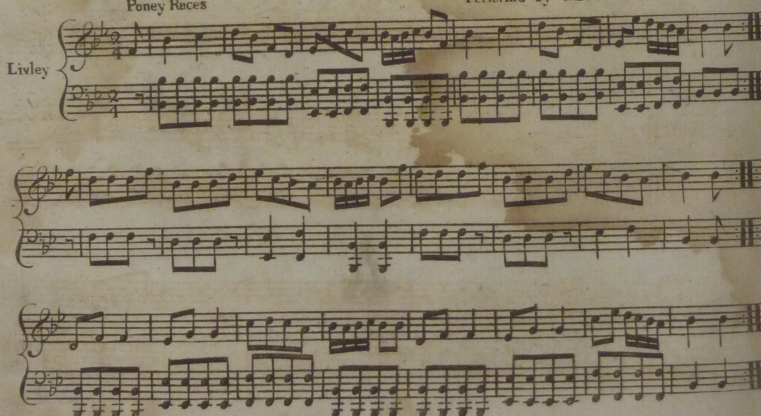
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D.C.

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Perform'd by Master Giles &amp; others

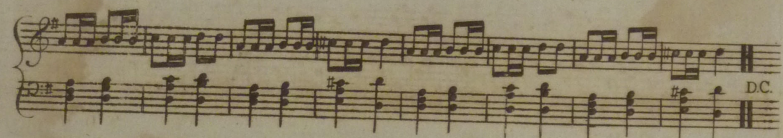
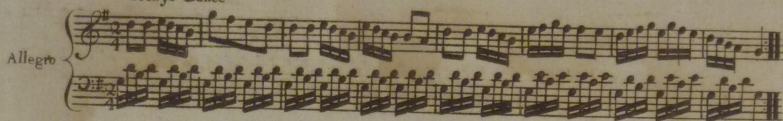
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Jeckys Dance

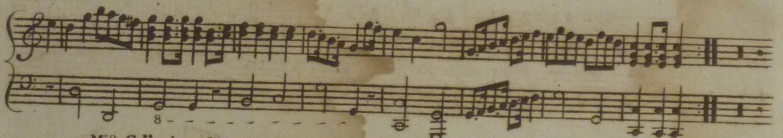
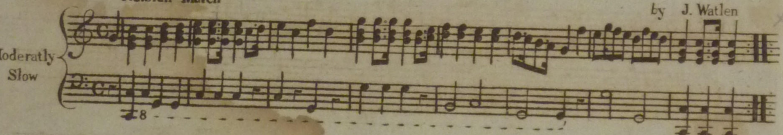
Allegro



Russian Merch

by J. Watlen

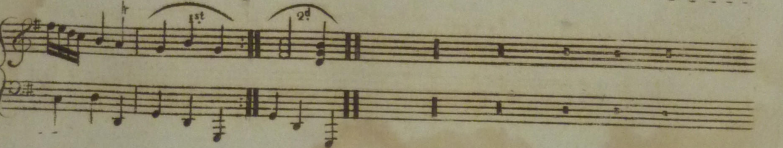
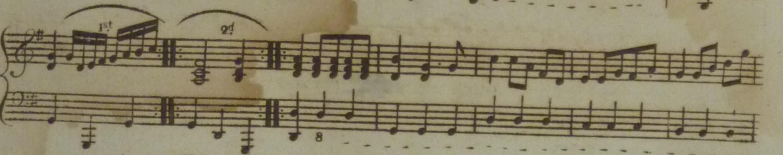
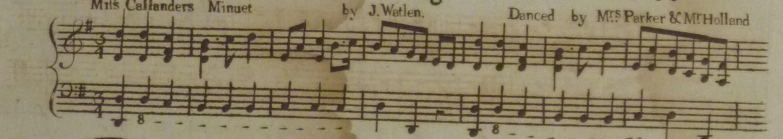
Moderately  
Slow



Miss Callenders Minuet

by J. Watlen.

Danced by Miss Parker & Miss Holland

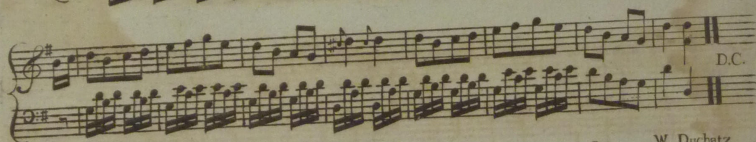
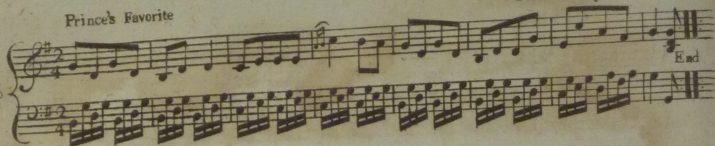




## Prince's Favorite

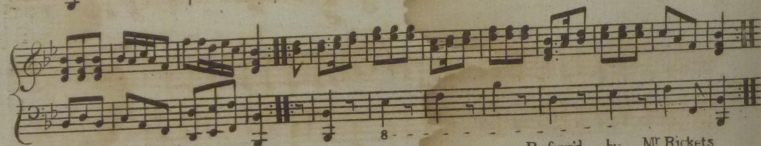
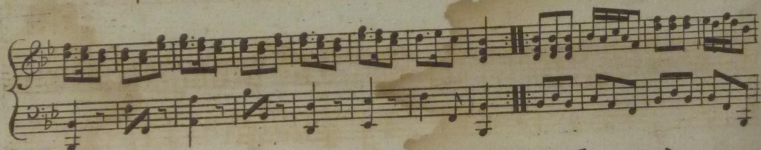
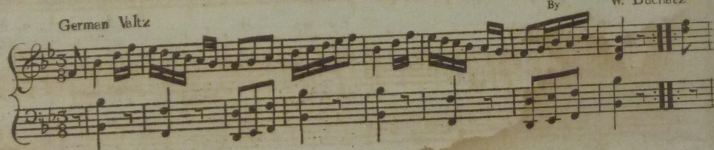
Perform'd by Mr Porter

Allegro



## German Valtz

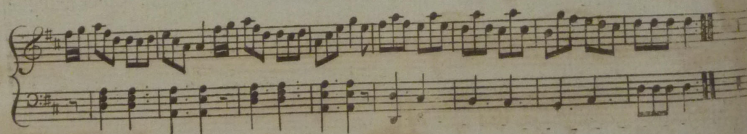
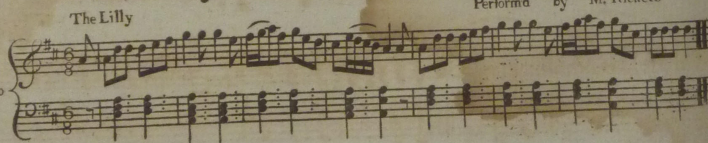
By W. Duchatz



## The Lilly

Perform'd by Mr Rickets

Allegretto

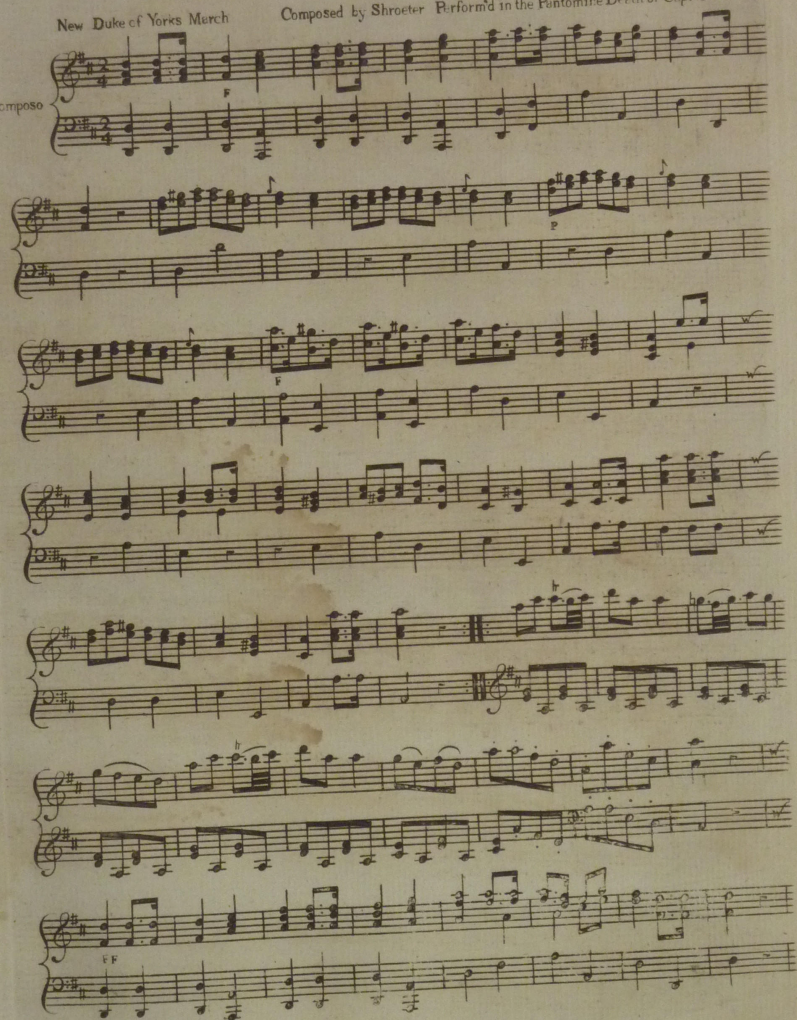




## New Duke of Yorks March

Composed by Shroeter Perform'd in the Pantomime Death of Capt Cook

Pomposo



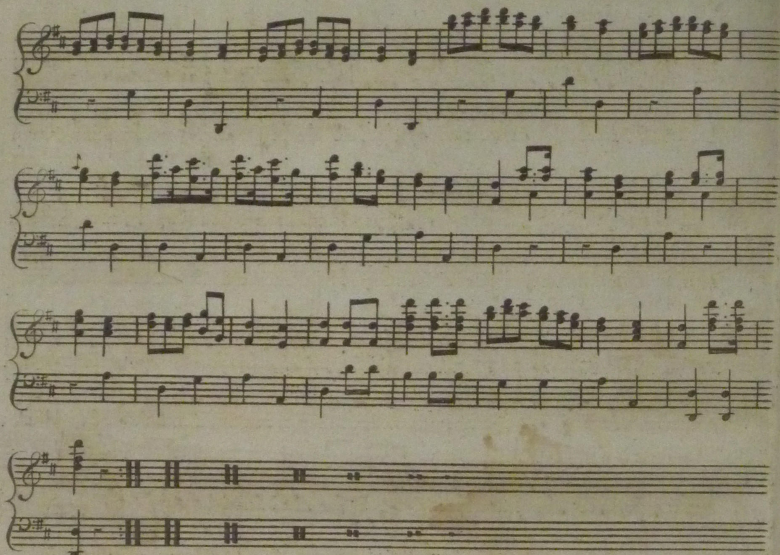
Friends of Wighton  
Shand Collection.  
Vol.11

Item 4

Watlen,  
John

The celebrated circus tunes :  
performed at Edinburgh this  
season, with the addition of some  
new reels and strathspeys set for  
the piano forte or violin and bass  
(1791)

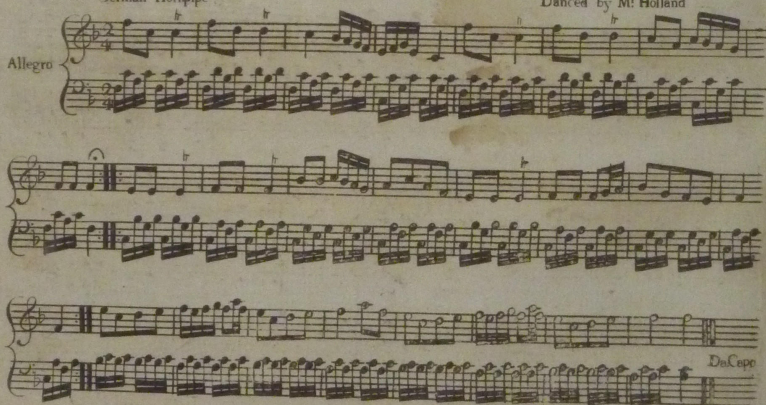




German Horripie

Danced by M<sup>r</sup> Holland

Allegro



Da Capo

Friends of Wighton  
Shand Collection.  
Vol.11

Item 4

Watlen,  
John

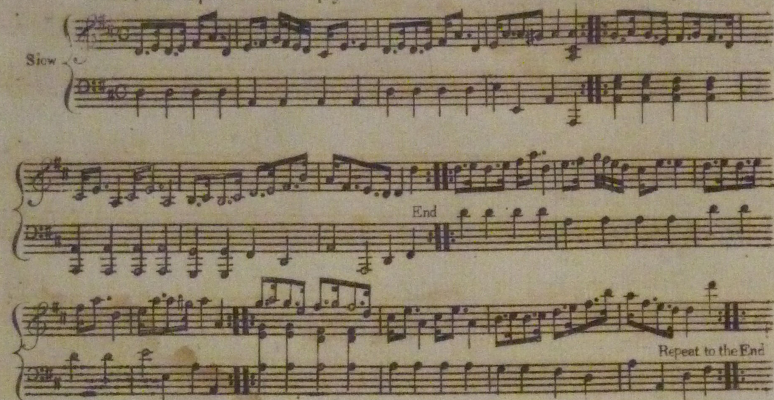
The celebrated circus tunes :  
performed at Edinburgh this  
season, with the addition of some  
new reels and strathspeys set for  
the piano forte or violin and bass  
(1791)



## Mills Elphinston's Strathspey

By J. Watlen

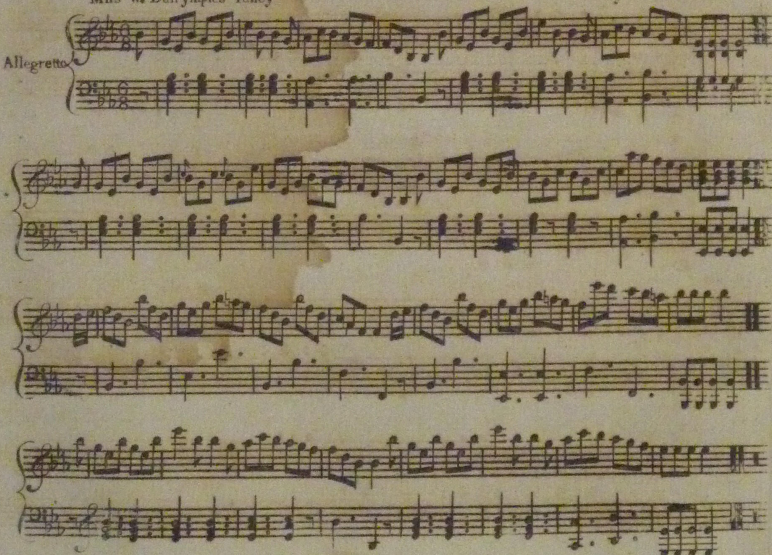
Slow



## Mills W. Dalrymple's Fancy

By Mills C.D.

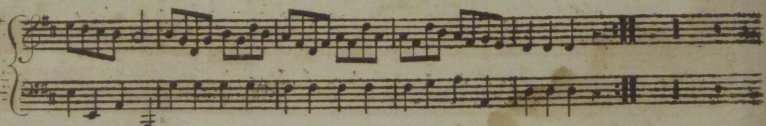
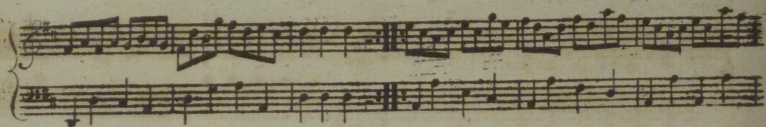
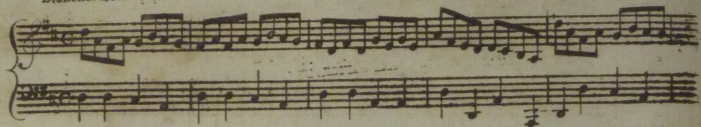
Allegretto





Blanchard's Hornpipe

Danced By ME Aldrige

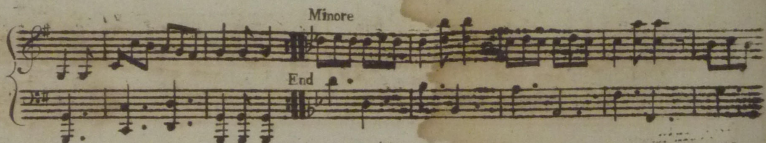
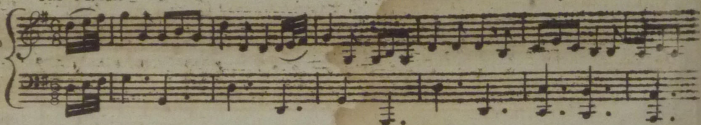


The Pursuit

in the Pantomime of Capt<sup>n</sup> Cook

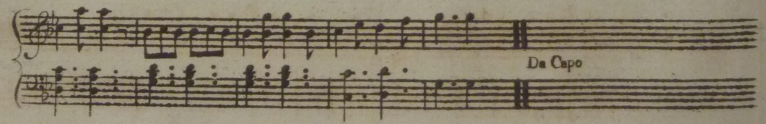
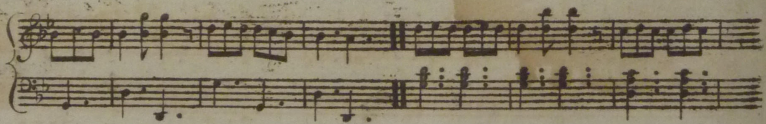
Allegro

Molto



Minore

End



De Capo



Hon<sup>ble</sup> Miss Eliz<sup>d</sup> Murry Elitank's Strathspey

By J. Watlen

Moderet

End

## Miss McNiels Fancy

By J. Watlen

Allegro

Staccato

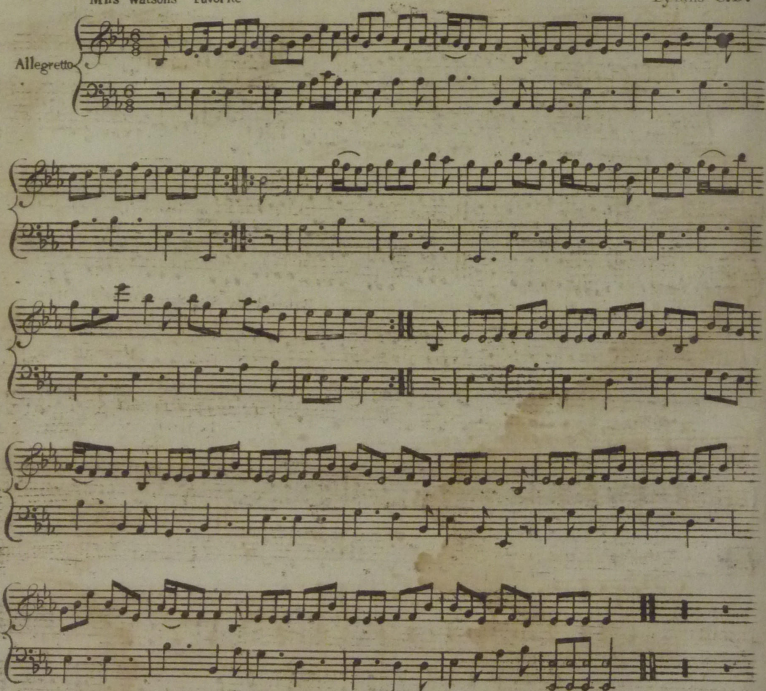
Repeat



## Miss Watsons Favorite

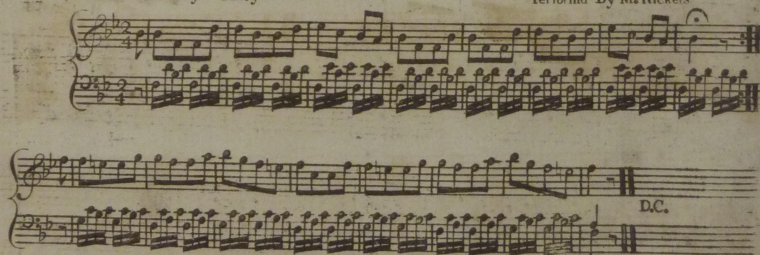
By Miss C.D.

Allegretto



## Miss C. Ramsays Fancy

Perform'd By Mr. Rickets

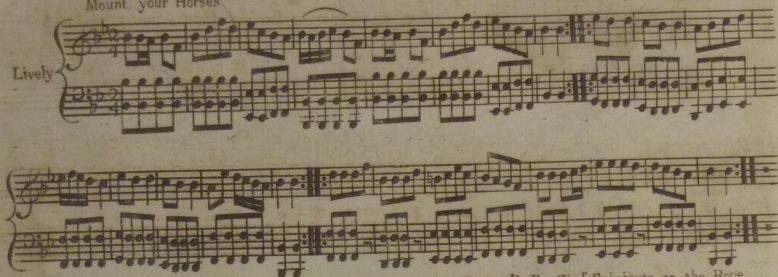




## Mount your Horses

Perform'd By Master Giles

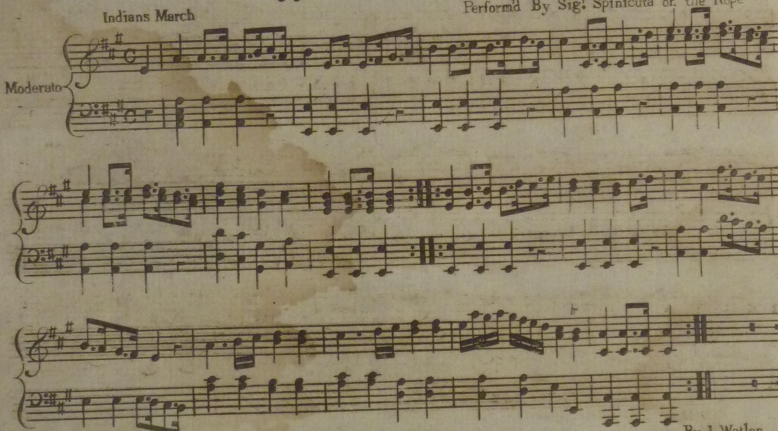
Lively



## Indians March

Perform'd By Sig<sup>r</sup> Spinicuta or the Rope

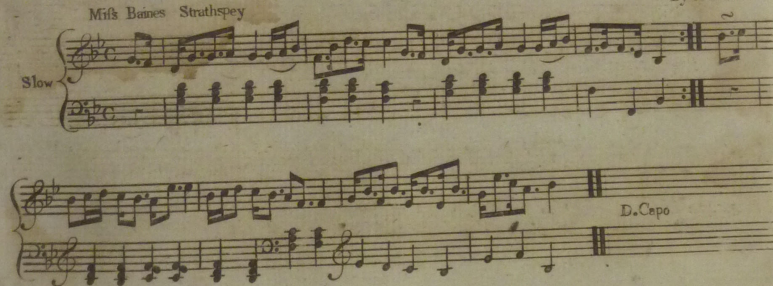
Moderato



## Milk Banes Strathspey

By J. Watlen

Slow

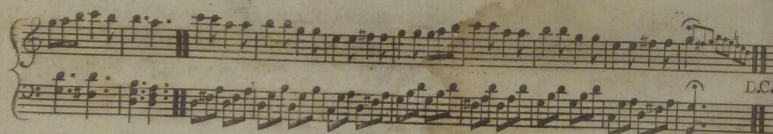
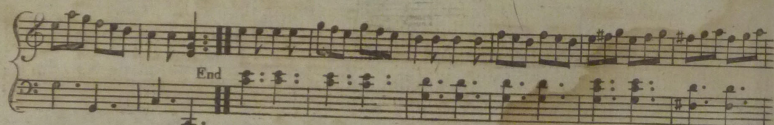
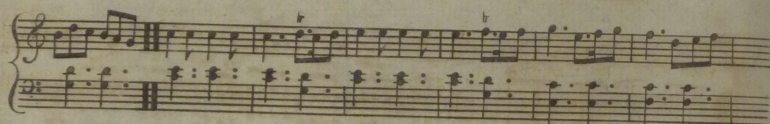
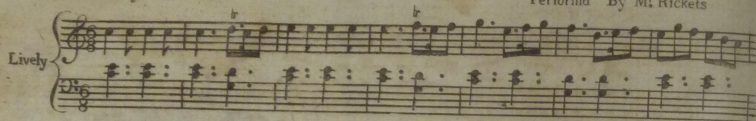


D.Cepo



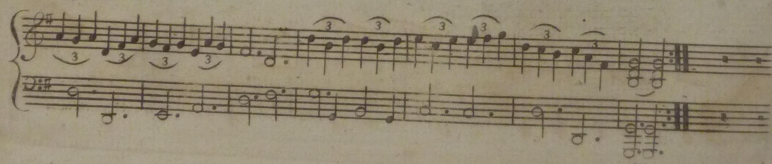
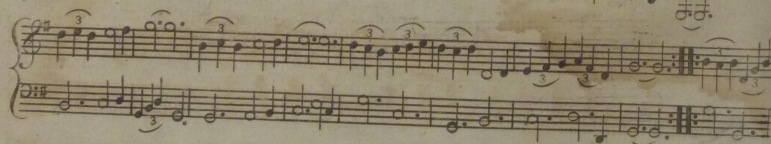
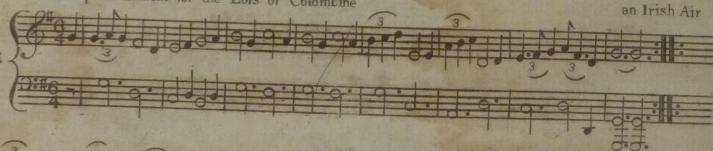
Lade if you Loe me

Perform'd By MI Rickets



Harlequins Lament for the Loss of Colombine

an Irish Air

And<sup>te</sup>

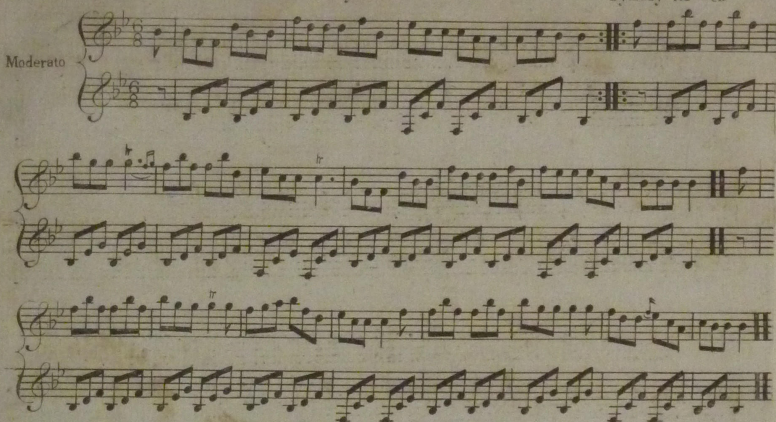


Hon<sup>ble</sup> Mr David Ruthven's Birth Day

By Lady Ru—en

16

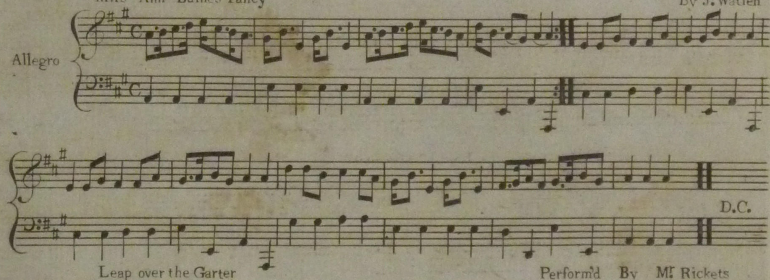
Moderato



Miss Ann Baines Fancy

By J. Watlen

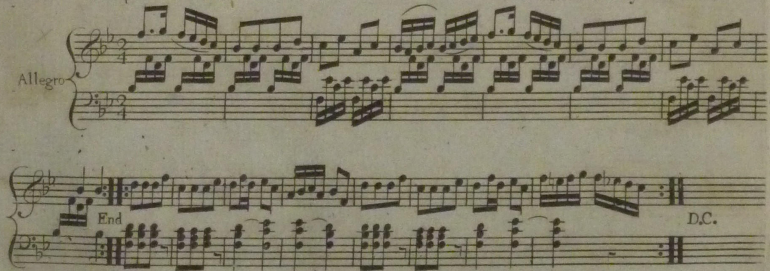
Allegro



Leap over the Garter

Perform'd By Mr Rickets

Allegro

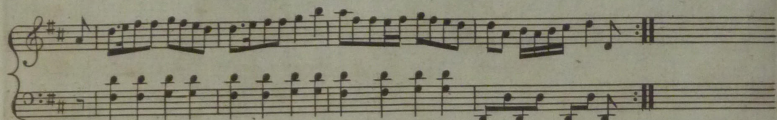
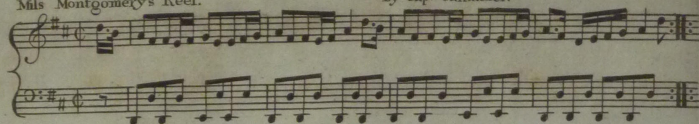


End

D.C.



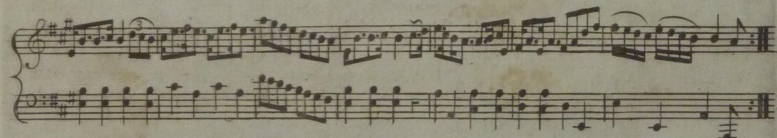
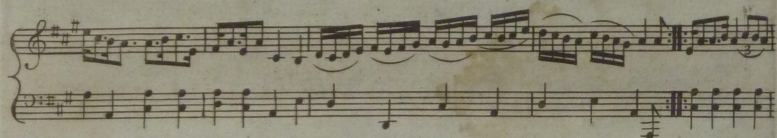
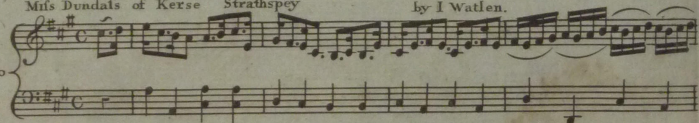
## Miss Montgomerys Reel.

by Cap<sup>t</sup> Callander.

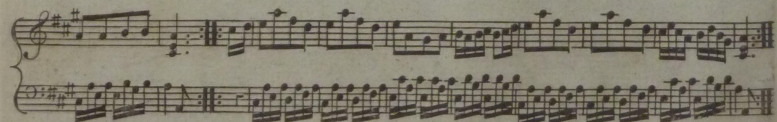
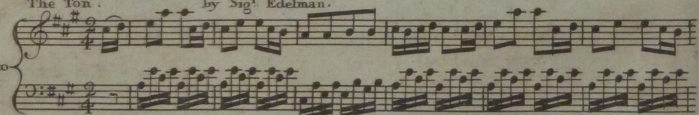
## Miss Dundas of Kerse Strathspey

by I Watlen.

Moderato

The Ton . by Sig<sup>r</sup> Edelman.

Allegretto

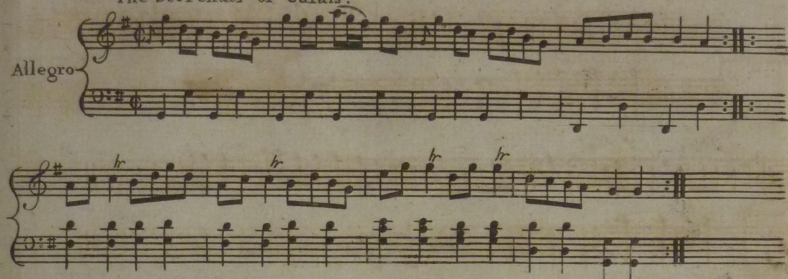




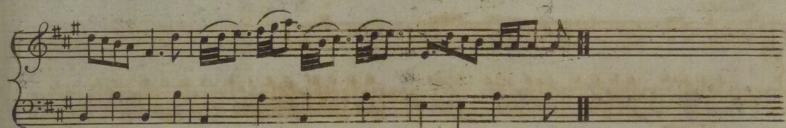
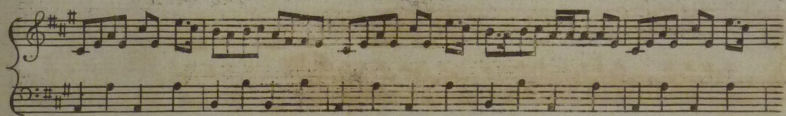
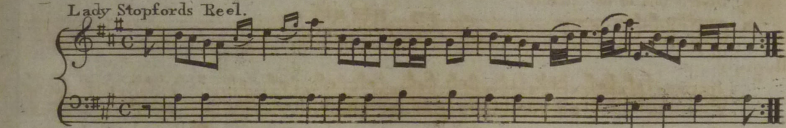
The Surrender of Calais.

18

Allegro



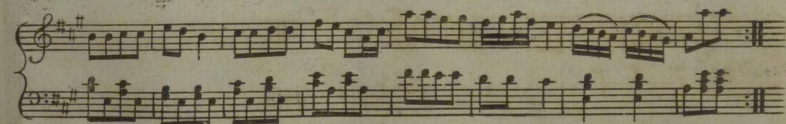
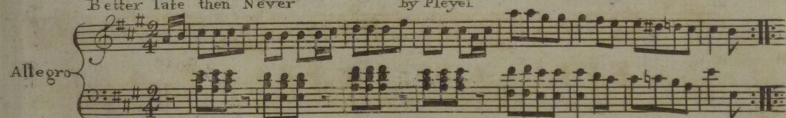
Lady Stopfords Reel.



Better late then Never

by Pleyel

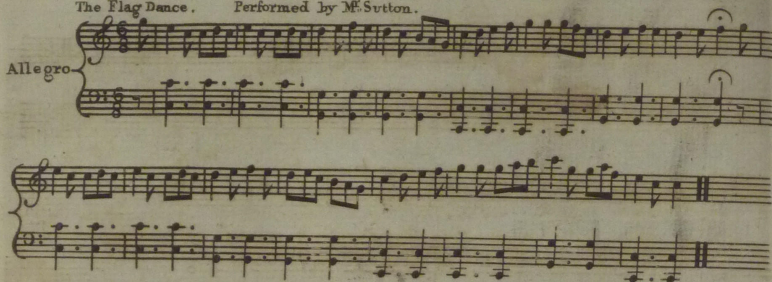
Allegro



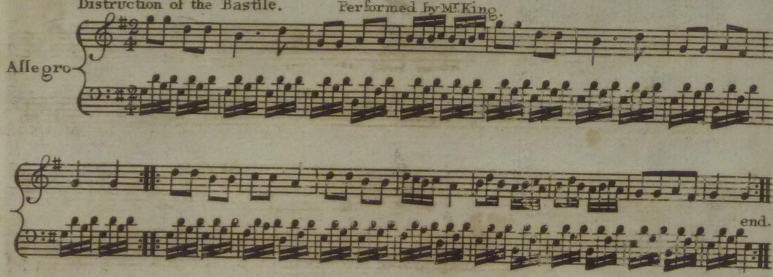


The Flag Dance. Performed by M<sup>r</sup> Sutton.

Allegro

Distruction of the Bastile. Performed by M<sup>r</sup> King.

Allegro

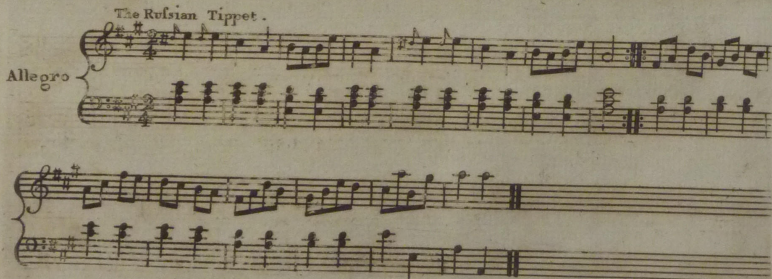


Minore.



## The Russian Tippet.

Allegro

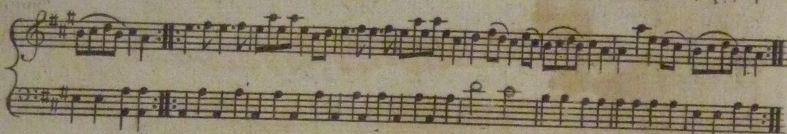
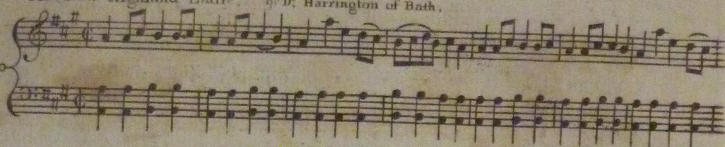




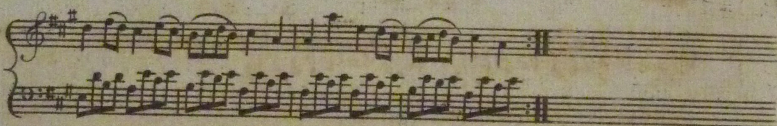
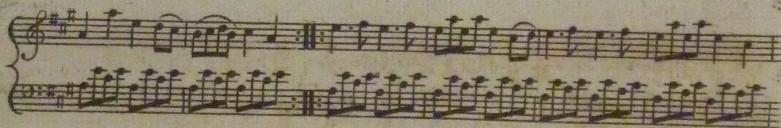
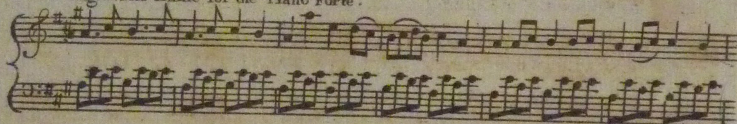
The new Highland Ladie. by Dr Harrington of Bath.

26

Allegro

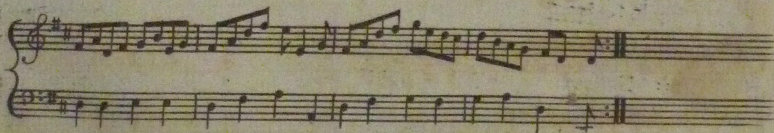
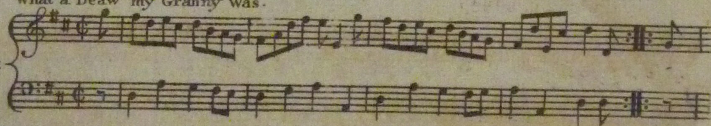


The new Highland Ladie for the Piano Forte.



What a Beaw my Granny Was.

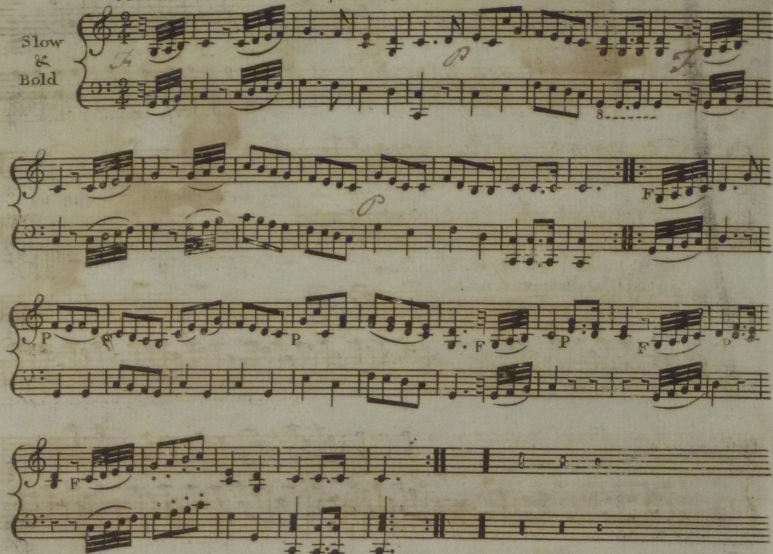
Quick





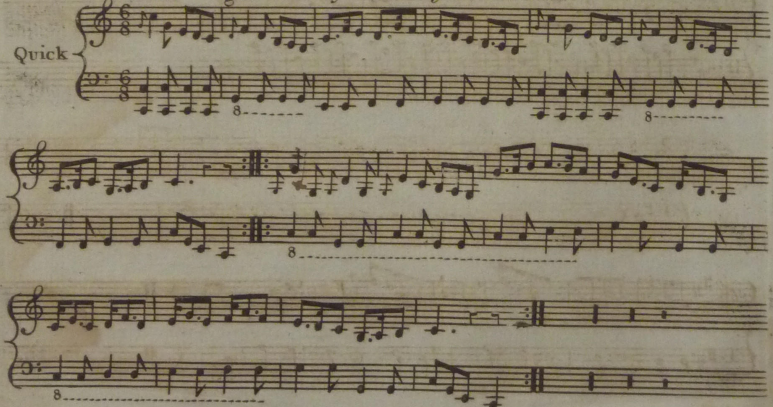
## Vulcans March.

Composed by Corateis Balca—s.

Slow  
&  
Bold

## Vulcans Forge . to be Playd. Immediately after the March .

Quick





Seige of Belgrade, Performed by the Little Devil.

22

Presto.

End.

D.C.

Dutchels of Montrose's Reel.

Miss Campbell of Saddl's Reel.

Friends of Wighton  
Shand Collection.  
Vol. 11

Item 4

Watien,  
John

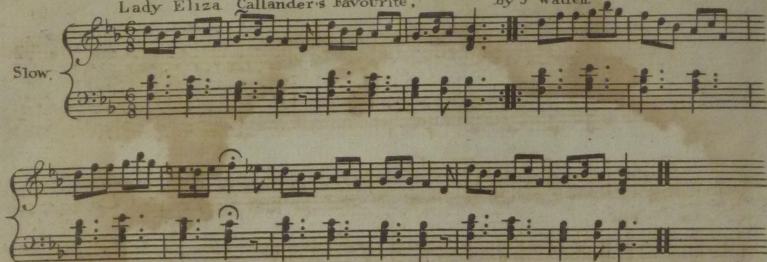
The celebrated circus tunes :  
performed at Edinburgh this  
season, with the addition of some  
new reels and strathspeys set for  
the piano forte or violin and bass  
(1791)



## Lady Eliza Callander's Favourite.

by J. Watlen.

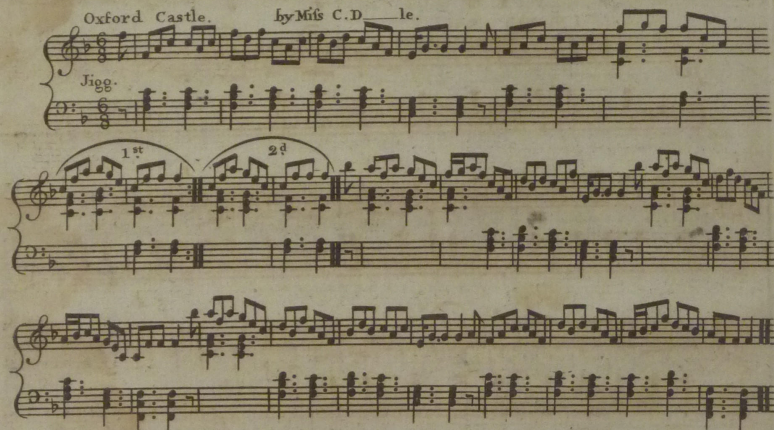
Slow.



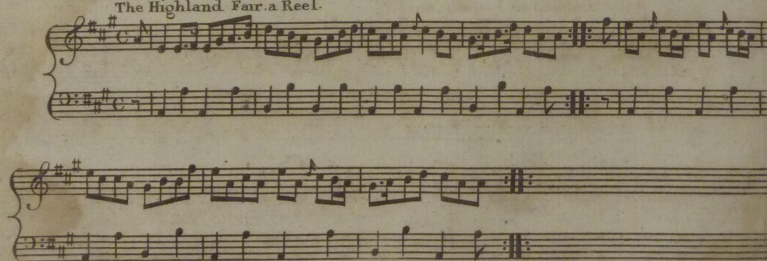
## Oxford Castle.

by Miss C. D. le.

Jigg.



## The Highland Fair, a Reel.

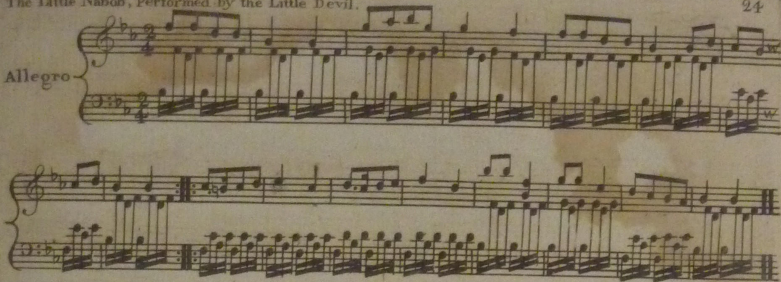




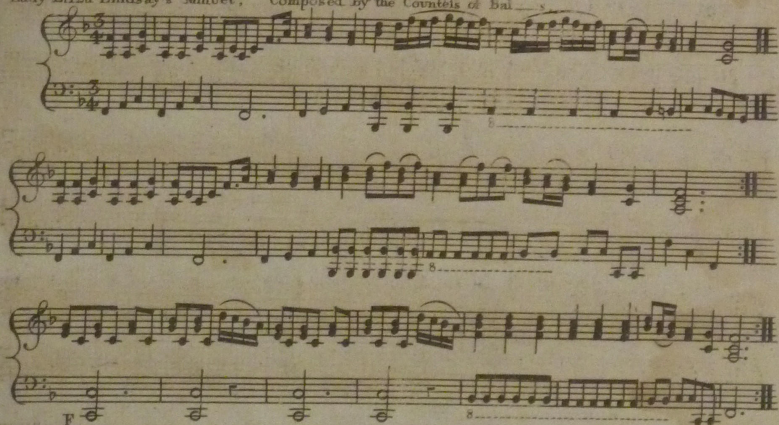
The Little Nabob, Performed by the Little Devil.

24

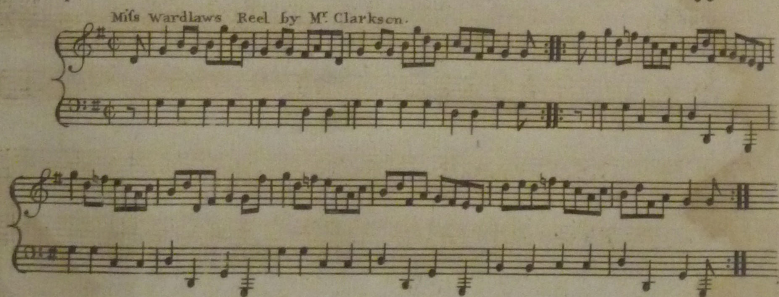
Allegro



Lady Eliza Lindsays Minuet. Composed by the Countess of Bal...



Miss Wardlaws Reel by M<sup>r</sup> Clarkson.



Friends of Wighton  
Shand Collection.  
Vol. 11

Item 4

Watlen,  
John

The celebrated circus tunes :  
performed at Edinburgh this  
season, with the addition of some  
new reels and strathspeys set for  
the piano forte or violin and bass  
(1791)



## The Celebrated Air Ah! Ca! Ira. as Chanted at Paris, July 14. 1790.

Allegro.

End.

D.C

S.

This musical score is for a piece titled 'The Celebrated Air Ah! Ca! Ira. as Chanted at Paris, July 14. 1790.' It is marked 'Allegro.' and consists of two systems of music. The first system has two staves, with the upper staff in treble clef and the lower in bass clef, both with a key signature of one sharp (F#). The second system also has two staves, with the upper staff in treble clef and the lower in bass clef, both with a key signature of one sharp. The piece concludes with a double bar line and the instruction 'D.C' (Da Capo) and 'S.' (Fine).

## The Milliners House, in the Pantomime — the Fairys Triumph.

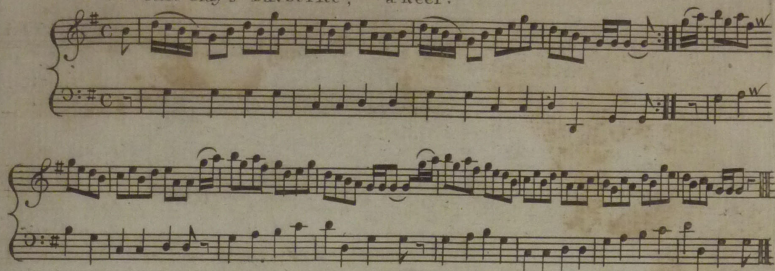
Moderato

This musical score is for a piece titled 'The Milliners House, in the Pantomime — the Fairys Triumph.' It is marked 'Moderato' and consists of two systems of music. The first system has two staves, with the upper staff in treble clef and the lower in bass clef, both with a key signature of one sharp (F#). The second system also has two staves, with the upper staff in treble clef and the lower in bass clef, both with a key signature of one sharp. The piece concludes with a double bar line.

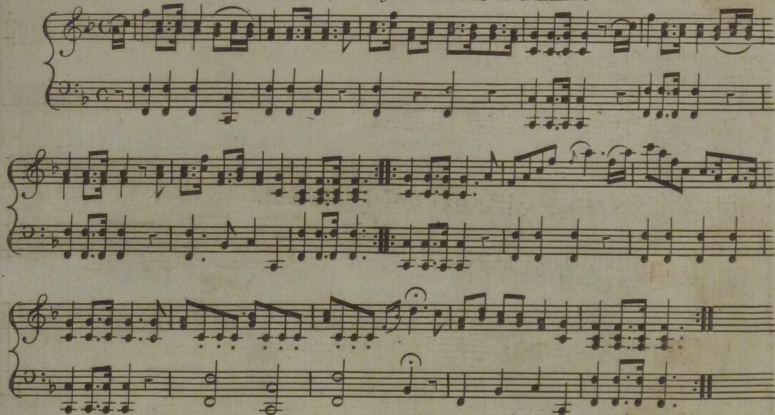


Miss Hay's Favourite, a Reel.

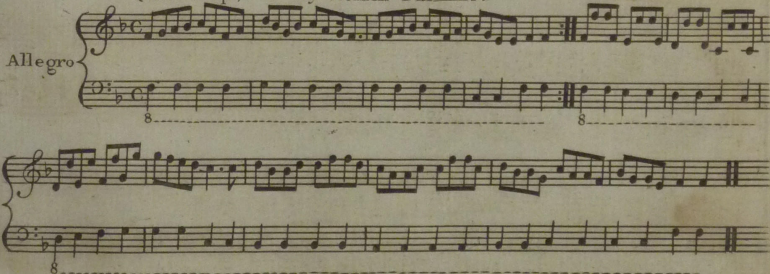
26



The Earl of Balcarras March, by the Countess of Bal...s

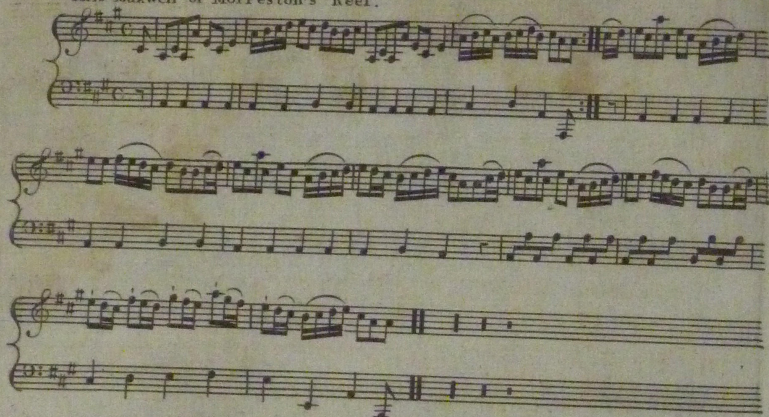


Quick Step, by Countess Bal...s.

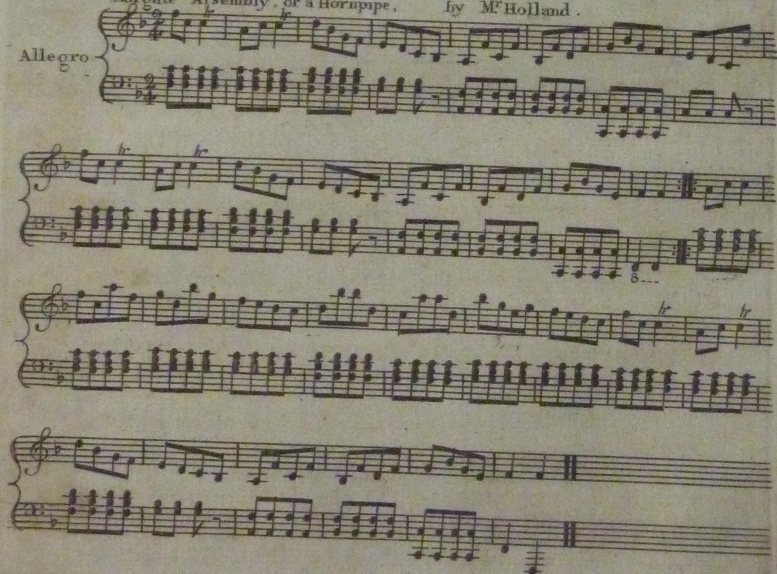




## Miss Maxwell of Morreston's Reel.

Margate Assembly, or a Hornpipe. by M<sup>r</sup> Holland.

Allegro





A Welsh Dance.

28

Brisk.

End.

D.C.

Lady Eliza Lindsay's Hornpipe, by the Countess of Bal...s.

8

8

8

8

M<sup>r</sup>. Forbes of Shivers Fancy.

D.C.



## Sir George Ramsay's Lament,

by Miss C. Dal \_\_\_\_\_

slow.

Handwritten musical score for "Sir George Ramsay's Lament" by Miss C. Dal. The score is written on seven systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The tempo is marked "slow." The first system includes a "1st" and "2d" marking above the treble staff. The notation includes various musical symbols such as notes, rests, and bar lines.



Duke of Yorks Favourite,

by Pleyel.

30

Allegro

D.C.

The Finali,

by a Lady.

Fine.



Friends of Wighton  
Shand Collection.  
Vol.11

Item 4

Watlen,  
John

The celebrated circus tunes :  
performed at Edinburgh this  
season, with the addition of some  
new reels and strathspeys set for  
the piano forte or violin and bass  
(1791)



N<sup>o</sup> 1  
*A Selection of Favorite-Airs*

As Performed at the

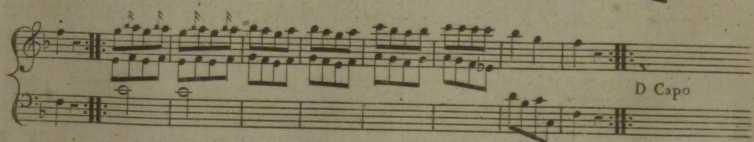
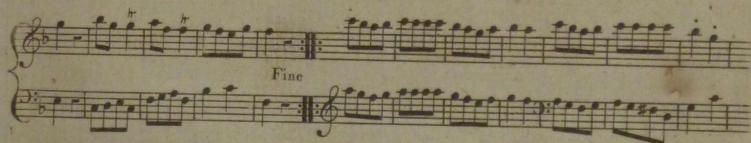
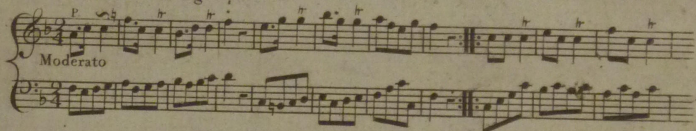
*Royal Circus Edin<sup>r</sup>*  
&  
*Saddlers Wells London*

Adapted for the

**HARPSICHORD OR PIANO FORTE**

EDINBURGH Printed for and Sold by N. STEWART Parliament Square  
Where may be had all Kinds of Music and Musical Instruments at the LONDON  
Prices.

Little Pierre & Sig<sup>r</sup> Spincouta.





L<sub>1</sub>  
Romaju Allegro

Pia.

Fine

F.

P.

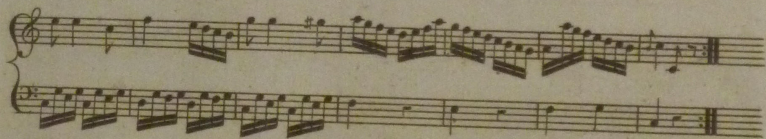
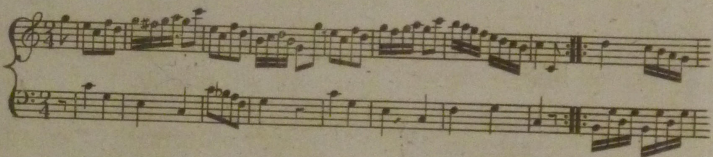
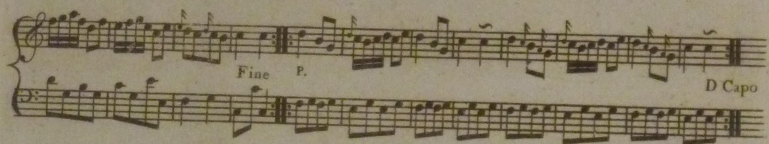
D. Capo



Little Devil

3

Vivace

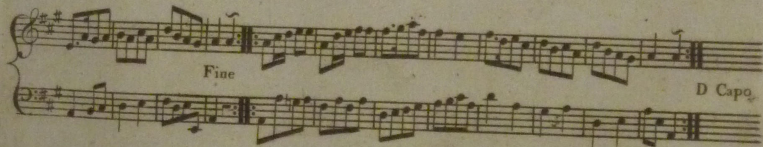


Lybella

Spagnolo

Moderato

P.





## Fandango

Largo

Handwritten musical score for 'Fandango' in 3/4 time, marked 'Largo'. The score is written on six systems of grand staves (treble and bass clef). The music features a complex, flowing melody in the treble staff and a more rhythmic accompaniment in the bass staff. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The paper is aged and slightly discolored.



The image shows a handwritten musical score on aged paper, numbered 15 in the top right corner. The score is arranged in six systems, each consisting of a treble and a bass staff. The notation is in a historical style, featuring various note values, rests, and accidentals. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a few notes and rests. The subsequent systems continue the piece, with the treble staff often containing more complex rhythmic patterns and the bass staff providing a harmonic foundation. The notation includes many slurs, ties, and dynamic markings, though the specific text of these markings is difficult to read. The paper shows signs of age, including some staining and wear at the edges.

<p>Friends of Wighton Shand Collection. Vol.11</p>	<p>Item 5</p>	<p>Anon</p>	<p>A Collection of Favorite Airs as performed at the Royal Circus Edinr. &amp; Saddlers Wells London, adapted for the harpsichord or piano forte. No.1 (1800?) (not in COPAC)</p>
--	---------------	-------------	---



## Laurence.

Fine

D Capo

P.

Balmat

Fine

P.

D Capo

Bologna

Fine

D Capo



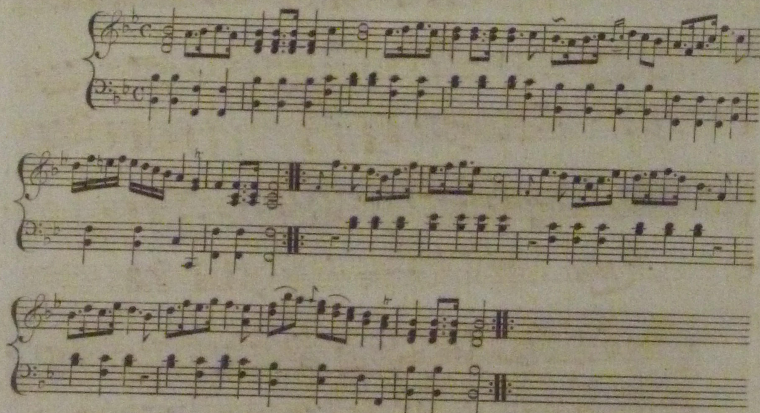




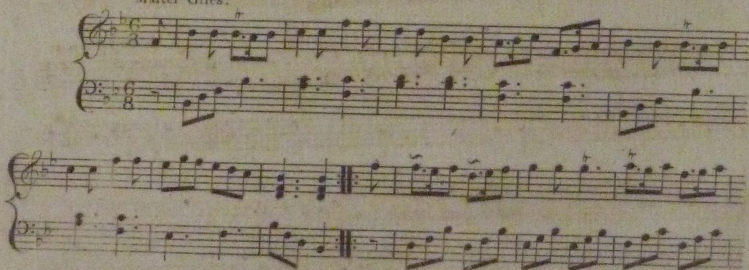
# N<sup>o</sup> 2 *Circus Tunes*

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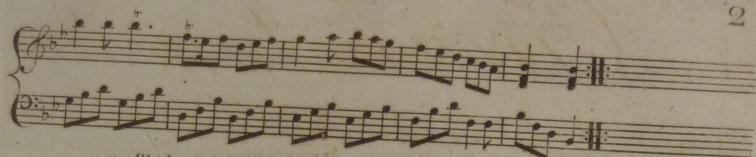
## Force of Hercules



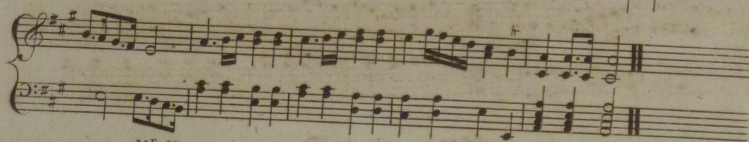
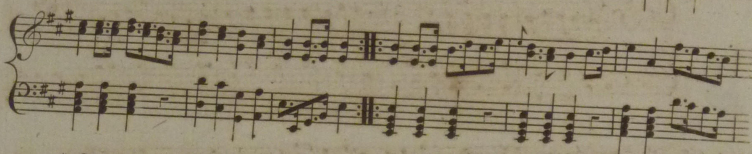
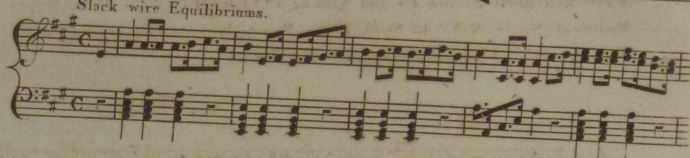
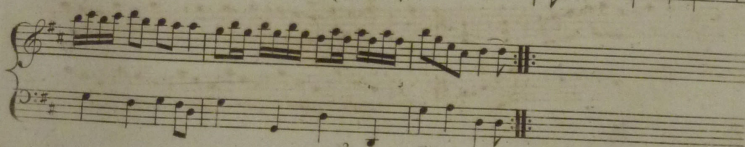
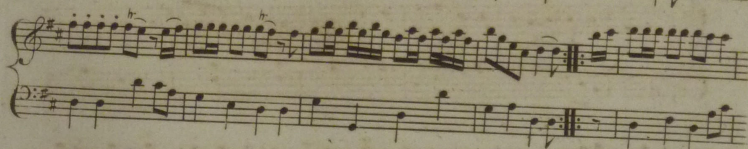
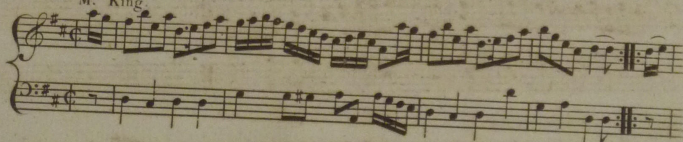
## Master Giles.







## Slack wire Equilibriums.

M<sup>r</sup> King.

To be Continued.



Friends of Wighton  
Shand Collection.  
Vol.11

Item 6

Anon

Circus tunes. No.2. (1800)





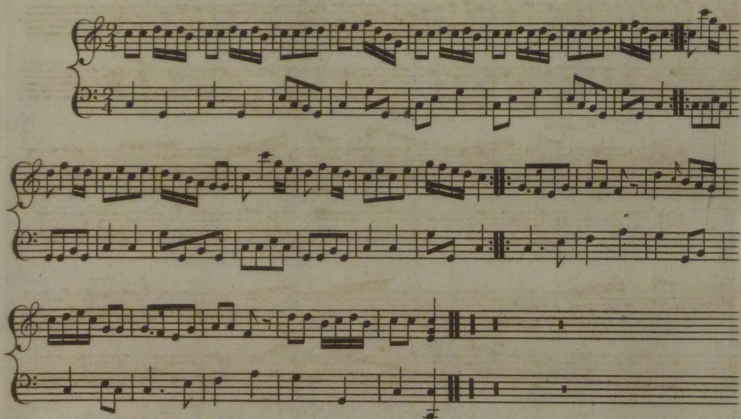


*Circus Tunes*

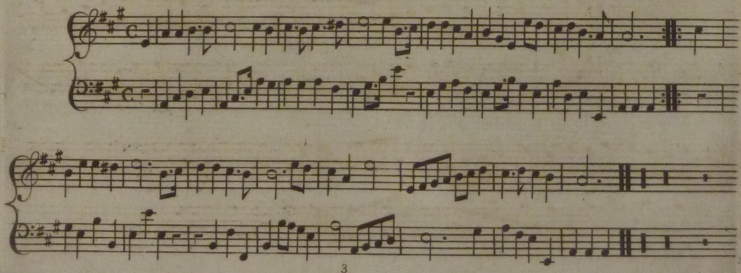
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Parliament Square & N<sup>o</sup> 40 South Bridge Street. Where may be had variety of Music  
and Musical Instruments at the LONDON Prices.

M<sup>r</sup> Sutton.



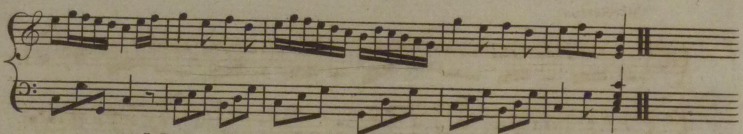
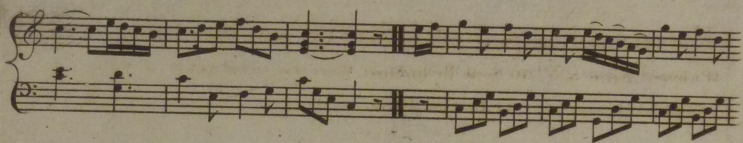
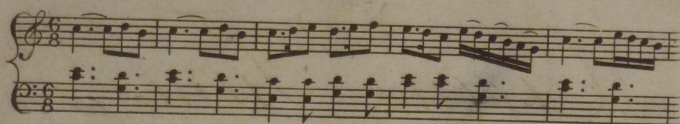
M<sup>r</sup> Parker.



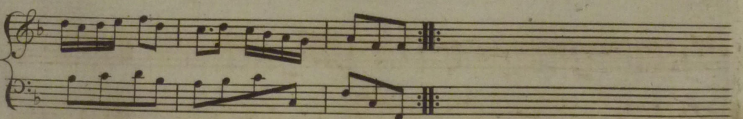
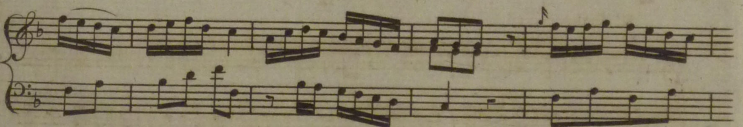
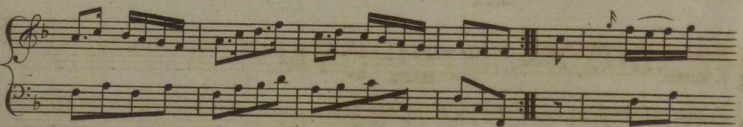
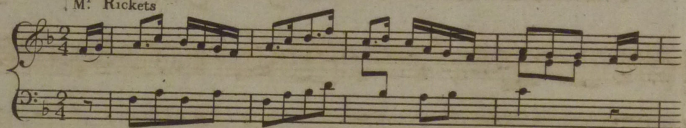


M<sup>r</sup>. Jenkenfon.

2



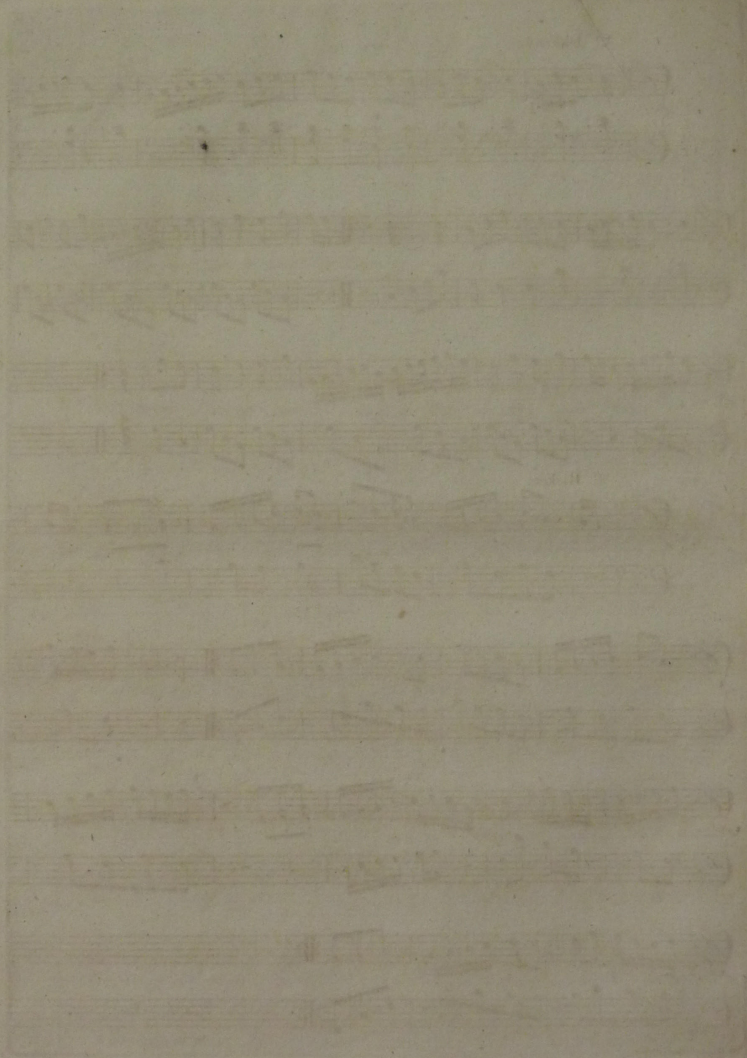
M<sup>r</sup>. Rickets



3

To be Continued





Friends of Wighton  
Shand Collection.  
Vol. 11

Item 7

Anon

Circus tunes. No. 3. (1800)



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Vol. 11

Item 8

Anon

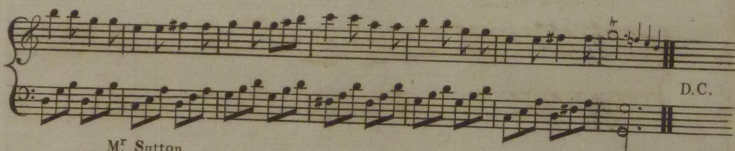
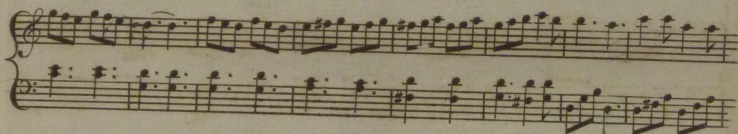
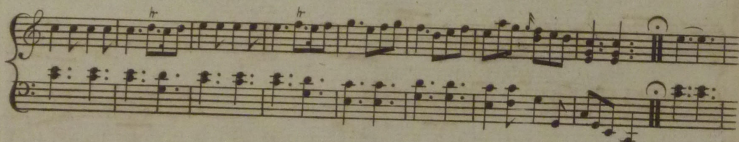
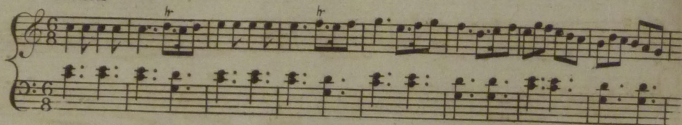
Circus tunes. No. 4. (1800)



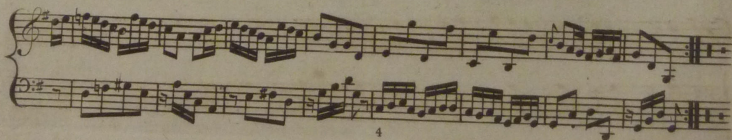
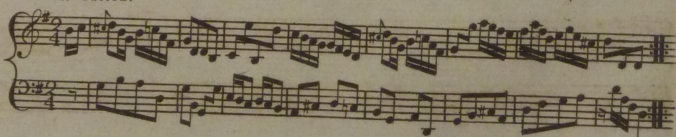
# N<sup>o</sup> 4 *Circus Tunes.*

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South Bridge Street. Where may be had all the Circus Tunes.

Rickets



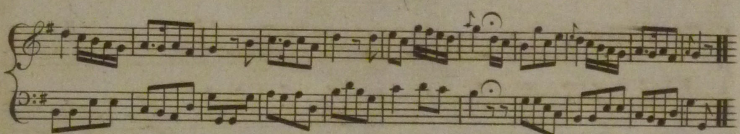
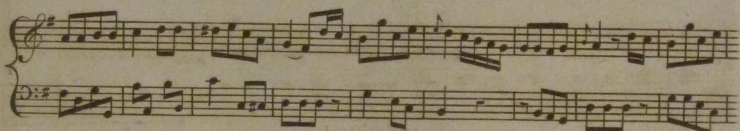
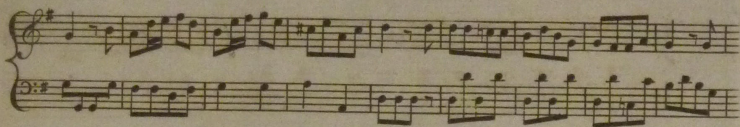
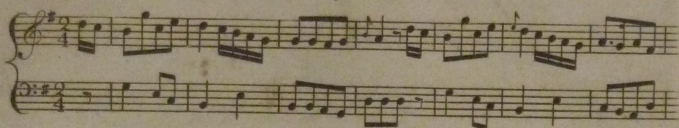
M<sup>r</sup> Sutton.



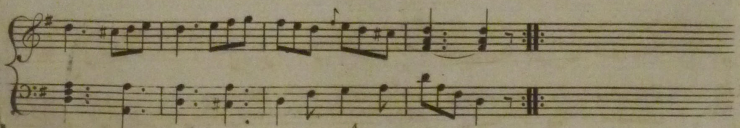
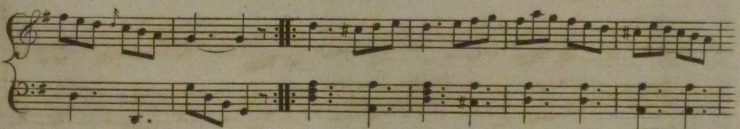
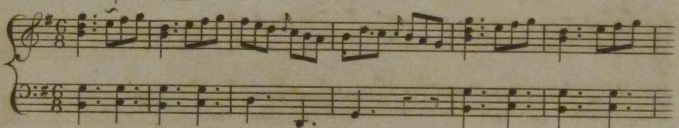


Danced by M<sup>rs</sup> Parker in the Poney Races.

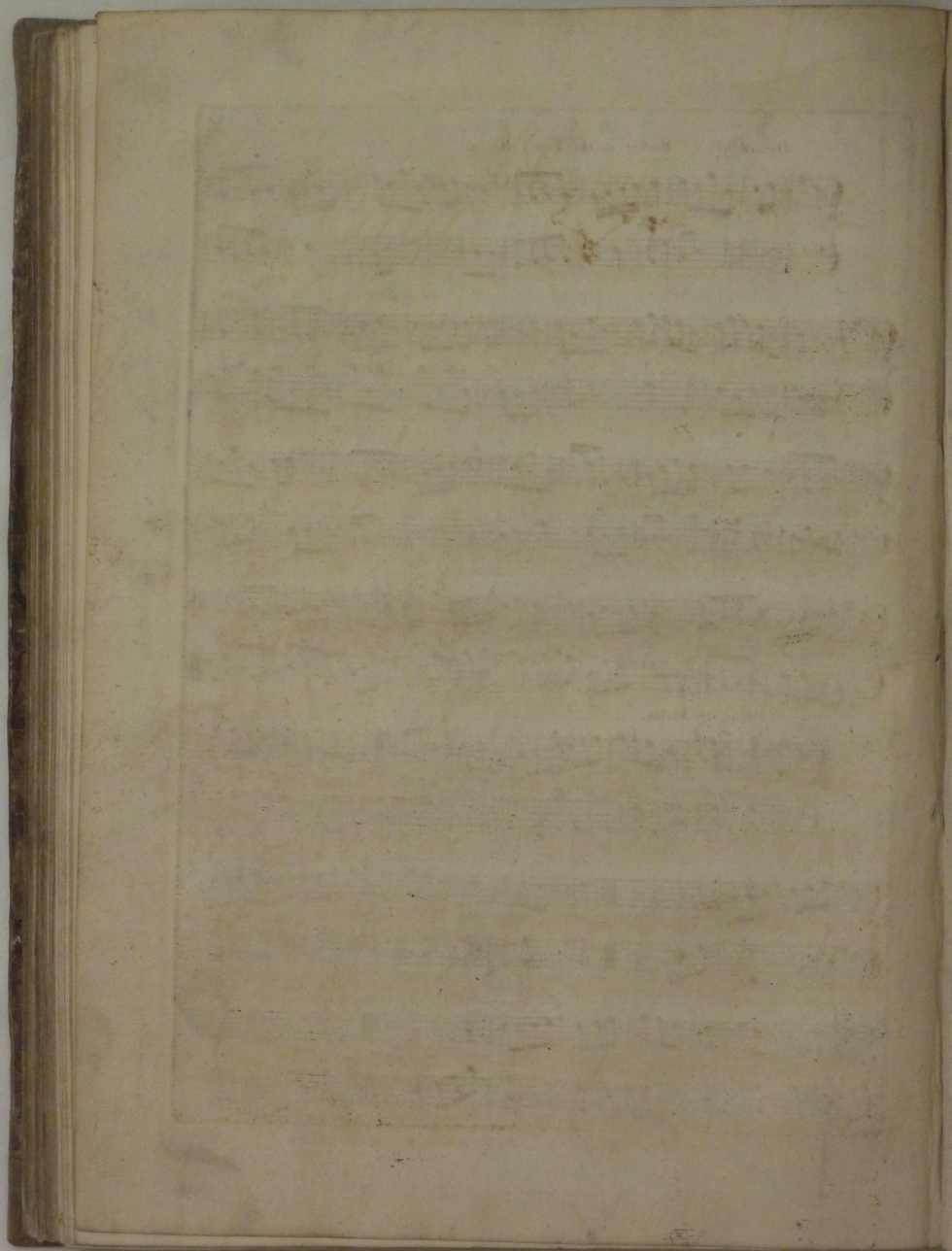
2



Harlequin Statue.







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Shand Collection,  
Vol. 11

Item 8

Anon

Circus tunes. No.4. (1800)



Friends of Wighton  
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Vol.11

Item 9

Anon

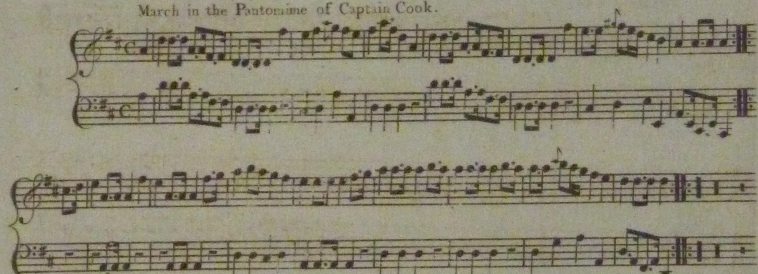
Circus Tunes no.6 (1800)



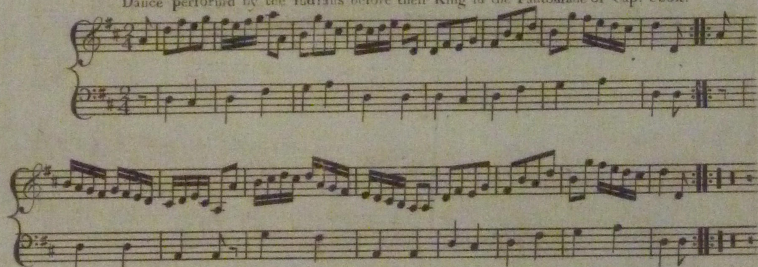
# N<sup>o</sup> 6 *Circus Tunes*

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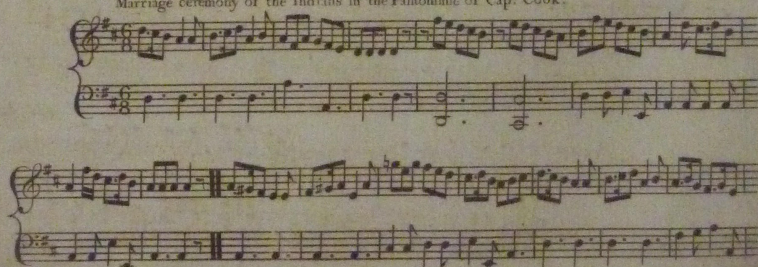
March in the Pantomime of Captain Cook.



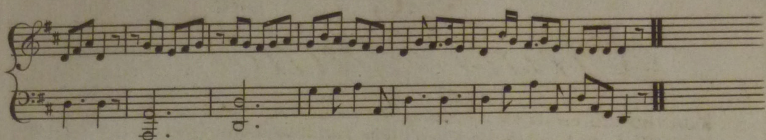
Dance performed by the Indians before their King in the Pantomime of Cap<sup>t</sup> Cook.



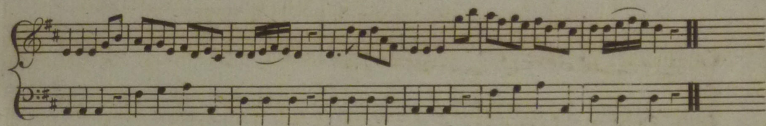
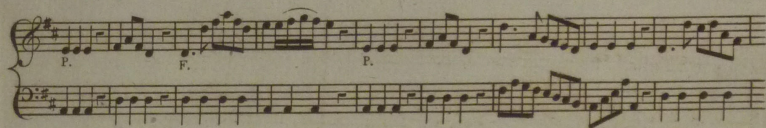
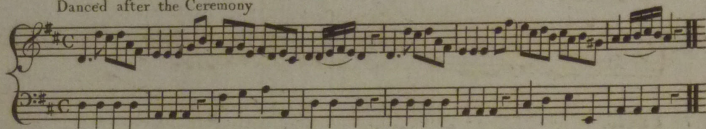
Marriage ceremony of the Indians in the Pantomime of Cap<sup>t</sup> Cook.



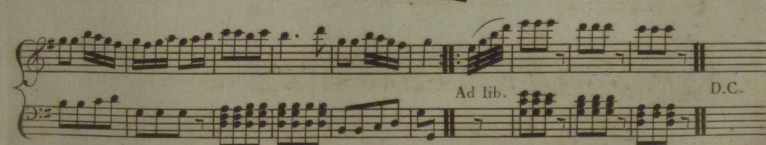
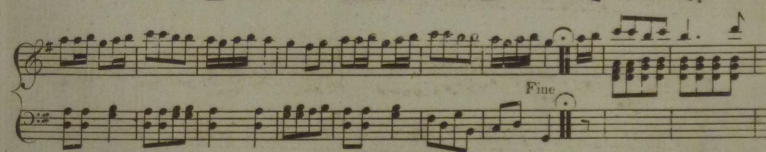
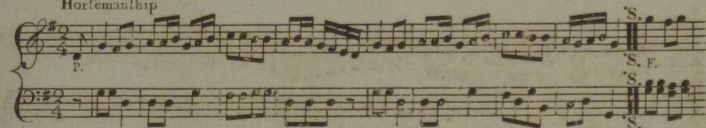




Danced after the Ceremony



Horseman'ship





Friends of Wighton  
Shand Collection.  
Vol.11

Item 9

Anon

Circus Tunes no.6 (1800)



Friends of Wighton  
Shand Collection.  
Vol.11

Item 10  
item

Arrowsmith

The topsails shiver in the wind :  
sung by Mr Arrowsmith at  
Vauxhall (1778)



2. ~~Set~~

The Topsails shiver in the Wind,  
*Sung by M<sup>r</sup>. Arrowsmith at Vauxhall.*  
*Composed by M<sup>r</sup>. Arne.*

Price 9<sup>d</sup>

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside  
 and N<sup>o</sup> 13 Hay Market

Just Published, Composed by the same Author, The favorite New Hunting Song

N.B. Piano Forte, Harpsichords, Piano Forte Guitars, &c. let out, and if purchased and paid for within eight months, the Hire will be abated. Also Conveyed any distance in their easy Machines without hazard of damage.

Accompaniment

Andante

The Topsails shiver in the wind, the  
 ship the calls to Sea - -, but yet my Soul, my Heart, my Mind are Ma-ry, moord with



thee: for tho' thy Sailor's bound a - far, still Love shall be his leading Star for

tho' thy sailor's bound a - far, still Love shall be his lead - ing Star.

2  
 Should Landmen flatter when we're fail'd,  
 O doubt their artful Tales;  
 No gallant Sailor ever fail'd,  
 If Love breath'd constant gales;  
 Thou art the Compass of my Soul,  
 Which steers my Heart from Pole to Pole.

3  
 Sirens in every Port we meet,  
 More fell than Rocks or Waves;  
 But such as grace the British Fleet,  
 Are Lovers, and not Slaves:  
 No Foss our Courage shall subdue,  
 Although we've left our Hearts with You.

4  
 These are our Cares, but if you're kind,  
 We'll scorn the dashing Main;  
 The Rocks, the Billows, and the Wind;  
 The Power of France and Spain:  
 Now England's Glory rests with You,  
 Our Sails are full, sweet Girls, adieu.



## Guitar

The  
Topsyails shi-ver in the Wind, the ship she cuts to Sea - - - but  
yet my Soul, my Heart, my Mind, are, Ma-ry, moord with Thee: for  
tho' thy Sai-lor's bound a - - far, still Love shall be his lead-ing Star. for  
tho' thy Sai-lor's bound a - - far, still Love shall be his lead-ing Star.

## German Flute

sy So sy



Friends of Wighton  
Shand Collection.  
Vol. 11

Item 11

Arne, M

What tho' my Tongue did never  
move. : A favorite Song. Sung by  
Mrs. Kennedy in Tristram  
Shandy. (1783)



*Chit*

A favorite Song Sung by  
*M<sup>rs</sup>. Kennedy in Tristram Shandy*

Composed by *MR. ARNE.*

Price 6<sup>d</sup>

Printed by Longman and Broderip, N<sup>o</sup> 26, Cheapside & N<sup>o</sup> 13, Hay-Market

Violino

Larghetto

What tho' my Tongue did ne-ver move to tell thee all it's

Mas-ters pain my Eyes my looks have spoke my Love O tell me must they

speak in vain still did I - ma gi -

The musical score is written for Violino and Larghetto. It features a single melodic line for the Violino and a single line for the Larghetto, which includes figured bass notation. The lyrics are written below the Larghetto line. The score is divided into three systems, each with two staves. The first system contains the first line of the song, the second system contains the second line, and the third system contains the third line. The lyrics are: 'What tho' my Tongue did ne-ver move to tell thee all it's Mas-ters pain my Eyes my looks have spoke my Love O tell me must they speak in vain still did I - ma gi -'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.



na - tion warm pre - sent thee at the Noon - tide beam and sleep gave back thy

An - gels form to grasp thee in the mid - night Dream and sleep gave back thy

An - gels form to grasp thee in the mid - night Dream

I'll make a Cradle of this Breast,  
 Thy Image its sole Child shall be,  
 My throbbing Heart shall rock to rest  
 The cares, that waste thy life & me:  
 Pulse of my beating blood, must all  
 My gay seductive Hopes be fled?  
 Unheeded wilt thou hear my fall,  
 Unpitied wilt thou see me dead?



Friends of Wighton  
Shand Collection.  
Vol.11

Item 11

Arne, M

What tho' my Tongue did never  
move. : A favorite Song. Sung by  
Mrs. Kennedy in Tristram  
Shandy. (1783)



# FERZI'S Minuet

with Variation for the HARPSICHORD

by Sig.<sup>ro</sup> Corri

Printed & Sold by CORRI & SUTHERLAND Ed.<sup>s</sup>

Minuet

P

F

P

P

F

little faster  
più moto

(8)



Handwritten musical score for "Ferzi's Minuet with Variation" by Domenico Corri. The score is written on eight systems of five-line staves, each with a treble and bass clef. The music is in 3/4 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as "F" (forte) and "P" (piano) are present. The notation includes many accidentals (sharps, flats, naturals) and slurs. The paper is aged and slightly discolored.



Handwritten musical score for a Minuet with Variation. The score consists of ten systems of two staves each (treble and bass clef). The music is in 3/4 time and features various dynamic markings (p, f) and articulation. The final system includes a tempo change instruction: (3) from time primotempo.



Handwritten musical score for a Minuet with Variation, featuring seven systems of treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The piece is written in a single system, with the first system starting with a treble clef and a key signature of one flat. The notation is dense and characteristic of 18th-century manuscript notation.

(B)

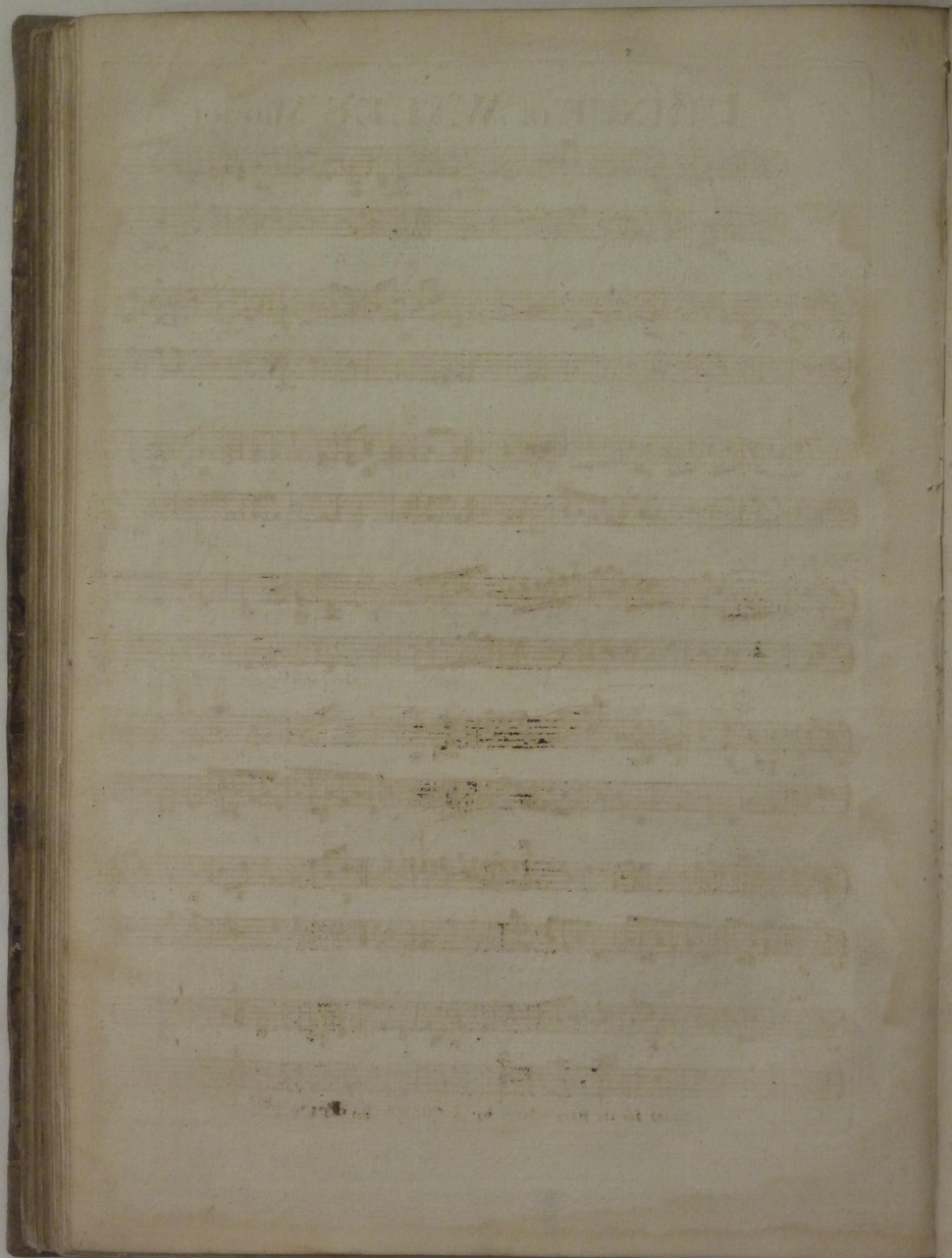


# PRINCE of WALE'S Minuet

Larghetto  
Slow

Adapted for the Harpsichord by J. CORRI Ed. Price 1





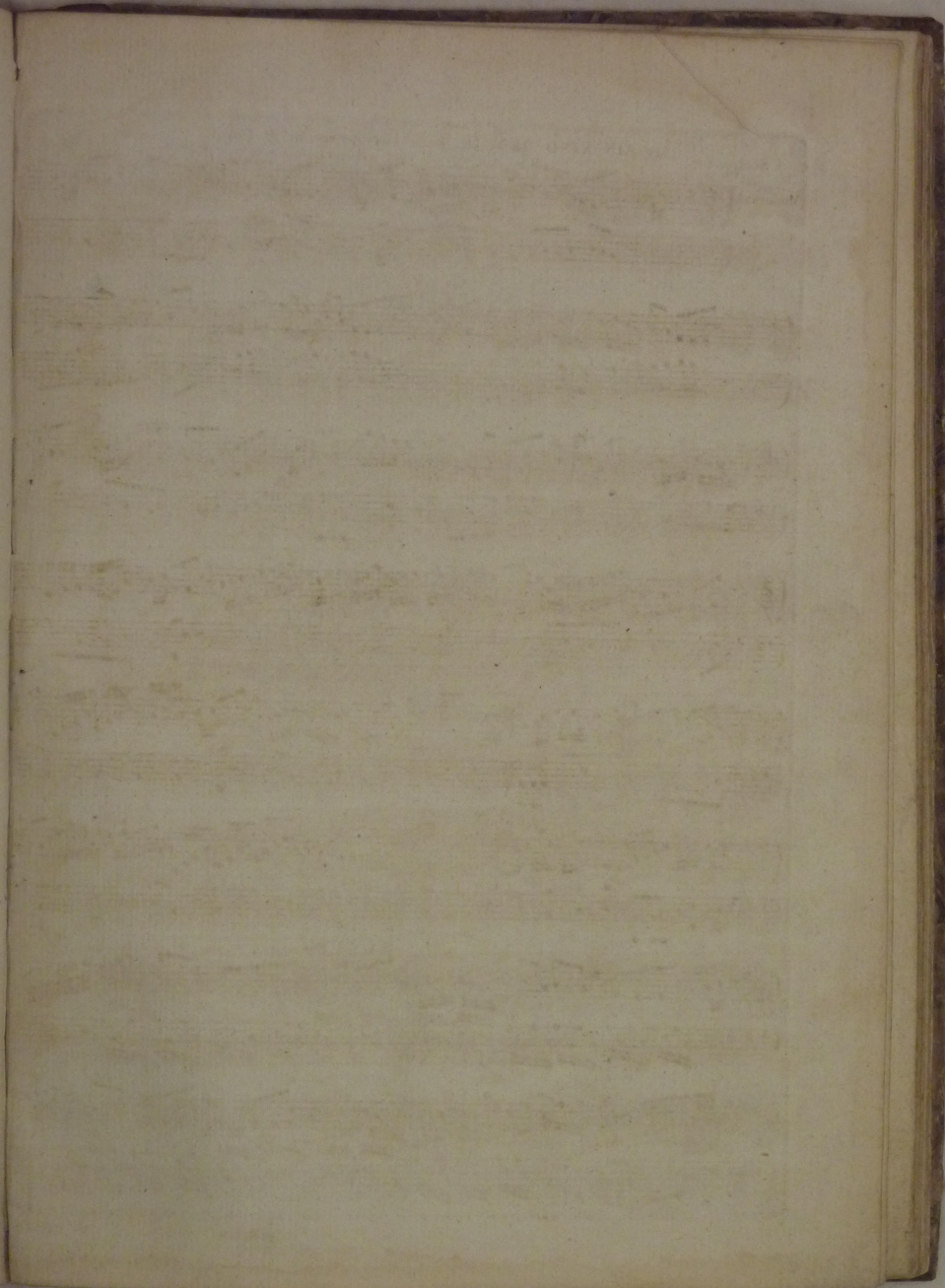
Friends of Wighton  
Shand Collection.  
Vol.11

Item 13

Corri, J

Prince of Wales's minuet [sic]  
No date.





Friends of Wighton  
Shand Collection.  
Vol.11

Item 14

Corri,  
Domenico

My ain kind dearie : a Scotch air  
with variations (1800)



1 A Scotch Air My AIN KIND DEARIE With Variations. by D. Corri.  
Printed for and Sold by C. & S.

Moderato

Andante



2

(5)



## JIGG.

Lively

Allegro

End

Fine

(5)

This mark \* denotes the same as Points in reading.  
 F. Loud - P. Soft,  
 ▴ Gradually Louder.  
 ▾ Gradually Soft.



1

*A favorite SONG*  
*Sung by Sig.<sup>ra</sup> Sestini in*  
**LA SERVA PADRONA**  
*OR*  
**THE MAID THE MISTRESS.**

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapfide  
and N<sup>o</sup> 13 Hay Market

Price 1<sup>s</sup>

Andante

The musical score is written for voice and piano. It begins with a treble clef and a bass clef, with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Andante'. The score consists of six systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part features a steady eighth-note accompaniment. The vocal line contains various melodic phrases, including some with grace notes. The score concludes with a double bar line and repeat dots.



Dear old Man, dear old Man,  
Dimmi Amor, dimmi Amor

fond looks bel - tow - ing;      bel - tow - ing!      gen'rous      Love thy Soul ex -  
dove il mio spo - fo      mio spo - fo      per cui      tanto fospi -

-pand;      Smiles re - turn, Smiles re - turn, sweet smiles are      ow - ing,      are  
-rai      caro amor      caro amor      fe tu lo      fa - i      lo

ow - ing,      gent - ly clasp my lil - ly hand;      Oboe  
fa - i      deh ri - por - ta lo da me

Oboe      Voice      Obao      Voice

Dear old Man dear old Man gently gently clasp my lilly hand - gent -  
caro Amor      caro Amor      deh riporta a me riporta a me ri - por -



ly clasp my lil-ly hand,  
 ta lo-da me.

Why fo coy, my grey Philander! why fo coy, my grey Philander! cease to ponder, cease to  
 Donzel-lette fe vede-te il mio sposo gli di-rete ch'io non mor-te il suo

ponder, Hymen lights the torch of Joy why fo nice why fo  
 fdegno che son tut-ta a-mo-re e fe donzel-lette fe ve-

coy why fo coy Turn and view me briskly woo me now's your  
 -de-te gli di-re-te ch'io non mer-to il suo fdegno che son

time for Love and Joy now view me now woo me now's your time for Love and  
 tut-ta a-mo-re e fe son tut-ta a-mo-re e fe che son tut-ta amo-re e

Joy now's your time for Love and Joy.  
 fe che son tut-ta a-mo-re e fe



Friends of Wighton  
Shand Collection.  
Vol.11

Item 15

Pergolesi, G

Dear old Man. A favorite Song  
sung by Sgra Sestini in La Serva  
padrona or The Maid the  
Mistress. No date.



Friends of Wighton  
Shand Collection.  
Vol. 11

Item 16

Hawdon, T  
and Shield,  
W

The Maid of the Mill. A favourite  
rondo for the harpsichord [based  
on I've kiss'd and I've prattled;  
from W. Shield's Rosina] (1790)



# The Maid of the Mill

A Favourite RONDO for the HARPSICHOORD Composed by

T. HAWDON.

Price 6<sup>d</sup>.

Allegro



ad Lib<sup>to</sup> Da Capo al Segno.

EDINBURGH Printed for the Author and Sold at N. Stewart's Music Shop Parliament Square.



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Vol.11

Item 16

Hawdon, T  
and Shield,  
W

The Maid of the Mill. A favourite  
rondo for the harpsichord [based  
on I've kiss'd and I've prattled;  
from W. Shield's Rosina] (1790)



Time has not thin'd my flowing Hair

*A favorite Canzonet*

*Composed by*

*Mr. William Jackson*  
*of Exeter*

*Pr. 1<sup>st</sup>*

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside.

Where may be had all the Compositions of this Author.

*Allegro*

The musical score is written for three parts: Soprano, Alto, and Tenor. It is in the key of D major (two sharps) and common time (C). The tempo is marked 'Allegro'. The score consists of three systems of music. The first system has two staves for Soprano and Alto, and a single staff for Tenor. The second system has three staves for Soprano, Alto, and Tenor. The third system has three staves for Soprano, Alto, and Tenor. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and fingerings.

Time has not thin'd my flow-ing Hair, Nor bent me with his  
Time has not thin'd my flow-ing Hair, Nor bent me with his

I - - - - - fon Hand; Ah! why fo soon the Blof - - - - - fom tear, Ere An - - - - - turn  
I - - - - - fon Hand; Ah! why fo soon the Blof - - - - - fom tear,  
T. S.   
yet The Fruit de - - - - - mand? Ah! why fo soon the Blof - - - - - fom tear,  
Ah! why fo soon Ah! why fo soon the Blof - - - - - fom tear,



Ah! why to soon the Blof-son tear, Ere Autunn yet the Fruit de-mand, Ere  
 Ah! Ah! Ah! why to soon the Blof-son tear  
 Autunn yet the Fruit demand, the Fruit de-mand. Let me en-joy the  
 Ere Autunn yet the Fruit de-mand. Let me en-joy the  
 chearfull Day 'till ma-ny a Year has o'er me roll'd, Pleas'd let me tri-ble  
 chearfull Day 'till ma-ny a Year has o'er me roll'd, Pleas'd let me tri-ble  
 Life a-way, And sing of Love ere I grow old. Let me en-joy the  
 Life a-way, And sing of Love ere I grow old. Let me en-joy the  
 chearfull Day till ma-ny a Year has o'er me roll'd, Pleas'd let me tri-ble  
 chearfull Day till ma-ny a Year has o'er me roll'd, Pleas'd let me  
 T.S.



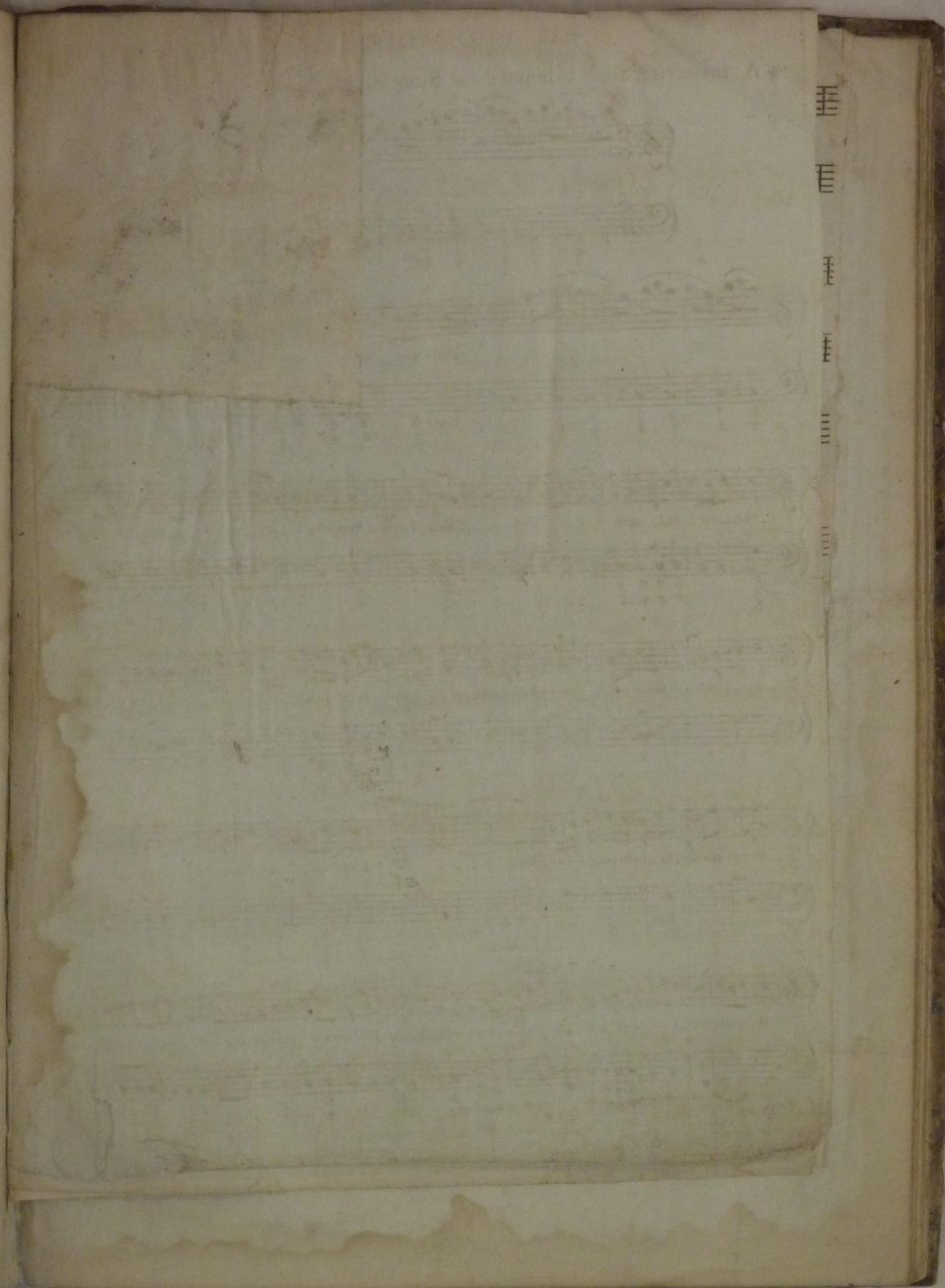
Life a-way and flog of Love and flog of Love, Pleas'd let me tri- fle  
tri- fle Life a-way and flog of Love, Pleas'd let me tri- fle  
Life a-way and flog of Love flog of Love ere I  
Life a-way and flog flog of Love flog of Love ere I  
grow old, ere I grow old, Pleas'd let me tri- fle  
grow old, ere I grow old, Pleas'd let me tri- fle  
Life a-way Pleas'd let me tri- fle Life a-way And  
Life a-way Pleas'd let me tri- fle Life a-way And flog of Love and  
flog of Love ere I grow old, ere I grow old.  
flog of Love ere I grow old, ere I grow old.



Allegro

Handwritten musical score for German Flute or Guittar, featuring two staves and various musical notations including dynamics (f, p, cres, il) and articulation (tr, ^). The score is written in C major and 2/4 time, with a tempo marking of Allegro. The piece consists of 16 measures, ending with a double bar line and repeat dots. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.





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Vol. 11

Item 18

Rauzzini,  
Venanzio

Chi puo dire: a favourite song  
compos'd and sung by Sigr.  
Rawzzini at the Rotunda



# CHI PUO' DIRE.

A favourite Song Compos'd and Sung by Sig.<sup>r</sup> RAWZZINI at the Rotunda.

*Larghetto.*

Chi può dire o mio te - fo - ro il con -

ten - to del mio cor ot - te - nu - to ho il ben che a - do - ro con - so - la - to con - so -

lato e in sen l'ardor ot - te - nuto ho il ben che a do - ro con - so - la - to e in sen l'ardor ot - te - nuto ho il ben che a -

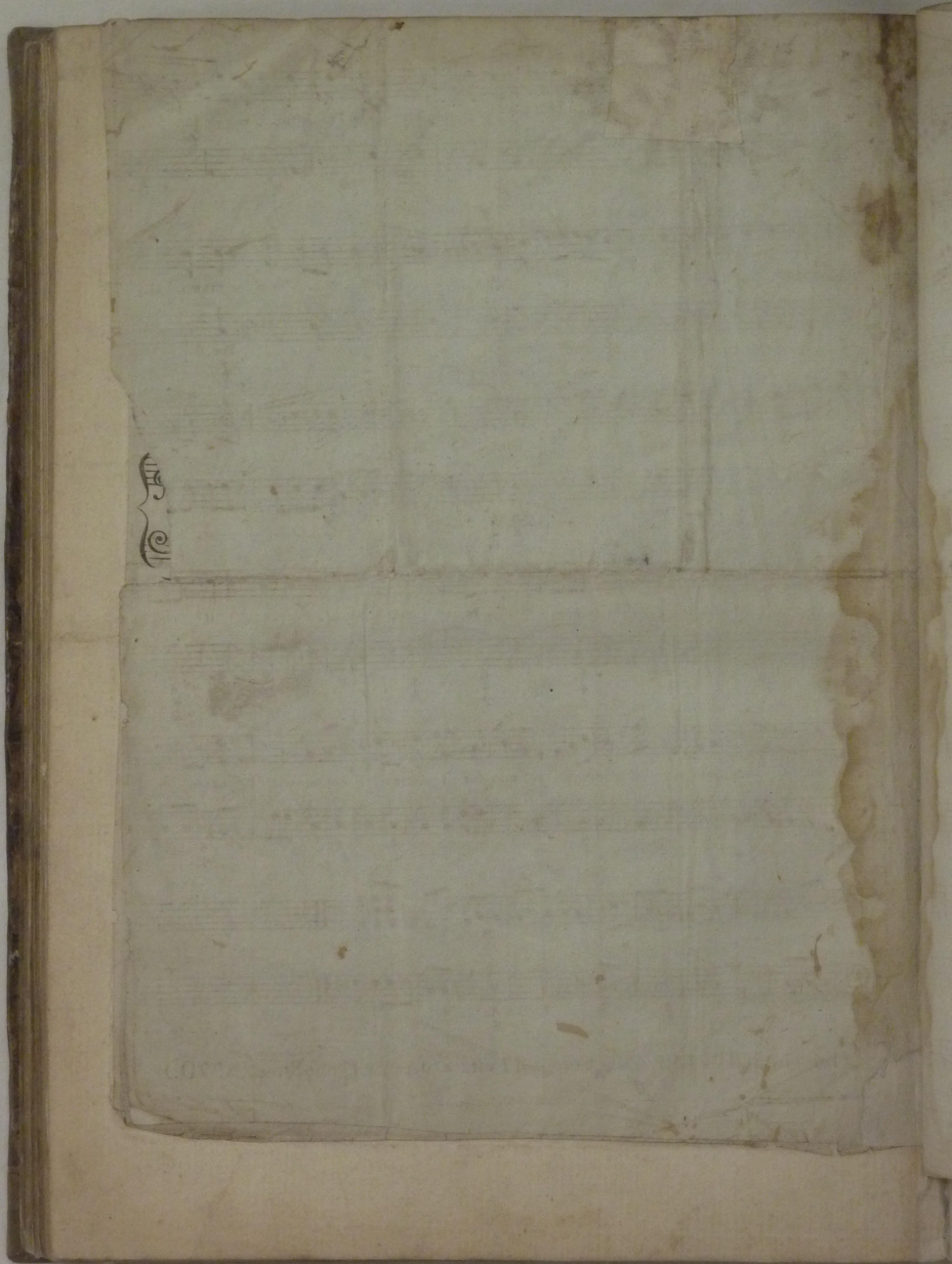
doro con - so - la - to e in sen l'ar - dor - - - - Chi può di - re o mio te - fo - ro

il con - ten - to del mio cor il contento del mio cor il contento del mio cor il con - ten - to del mio









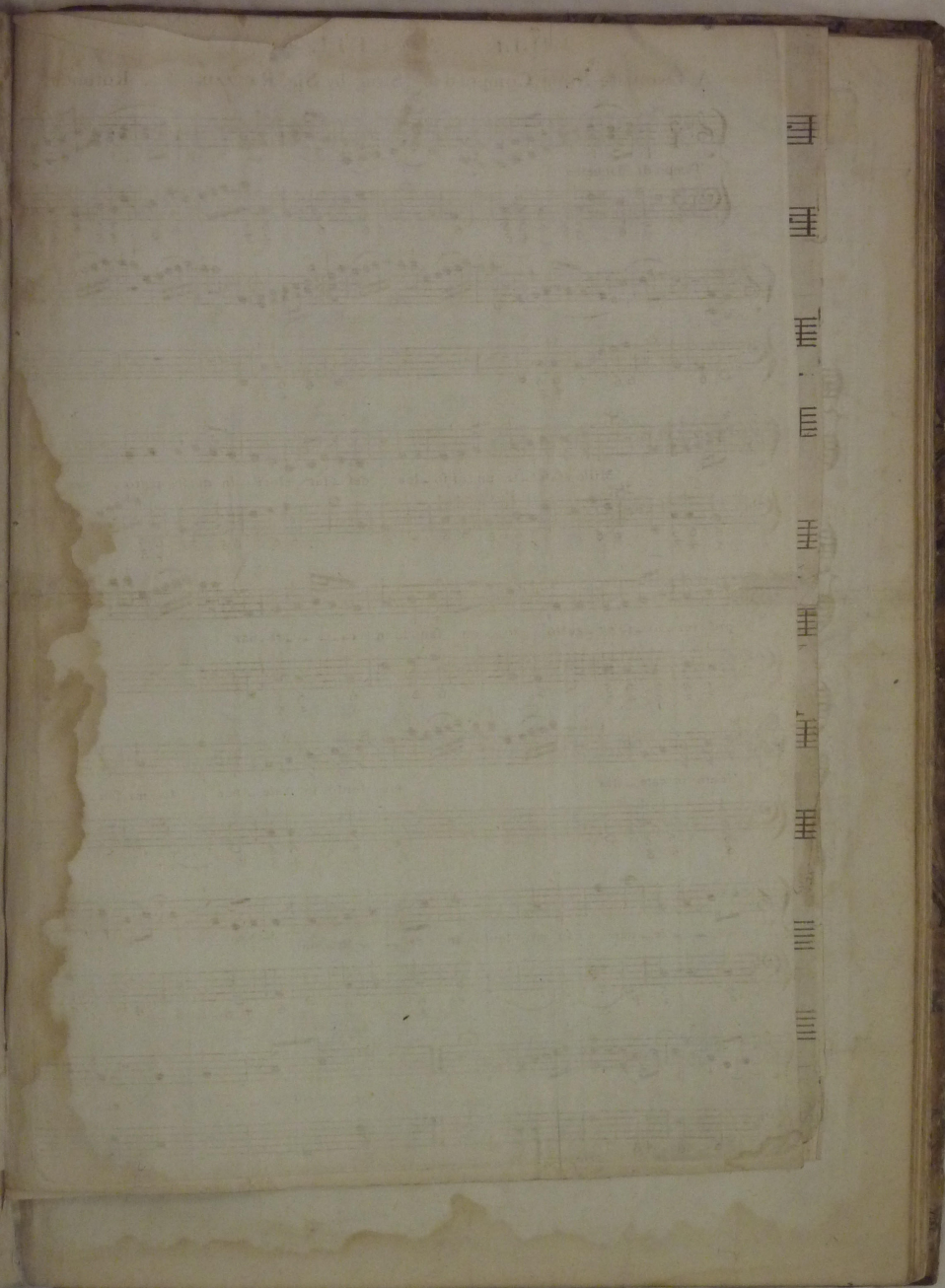
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Vol. 11

Item 18

Rauzzini,  
Venanzio

Chi puo dire: a favourite song  
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Rawzzini at the Rotunda





Friends of Wighton  
Shand Collection.  
Vol.11

Item 19

Rauzzini,  
Venanzio

Mille affetti. A favourite song.  
Compos'd and sung by Sigr  
Rauzzini at the Rotunda. (1780)



# MILLE AFFETTI.

A favourite Song. Compos'd and Sung by Sig.<sup>r</sup> RAUZZINI at the Rotunda.

*Pia*  
Tempo di Minuetto

Mille af-fet-ti un di fo-lea def-tar clori in questo petto or da  
più vez-zo so og-getto io-mi fen-to in ca--te-nar  
fento in cate-nar mi fento in cate-nar lo mi fen-to in  
ca--te-nar lo mi fento in ca--te-nar  
La col--tan-zu eun



pre-gio ra-ro ma l'a-biam da I nu-mi in dono

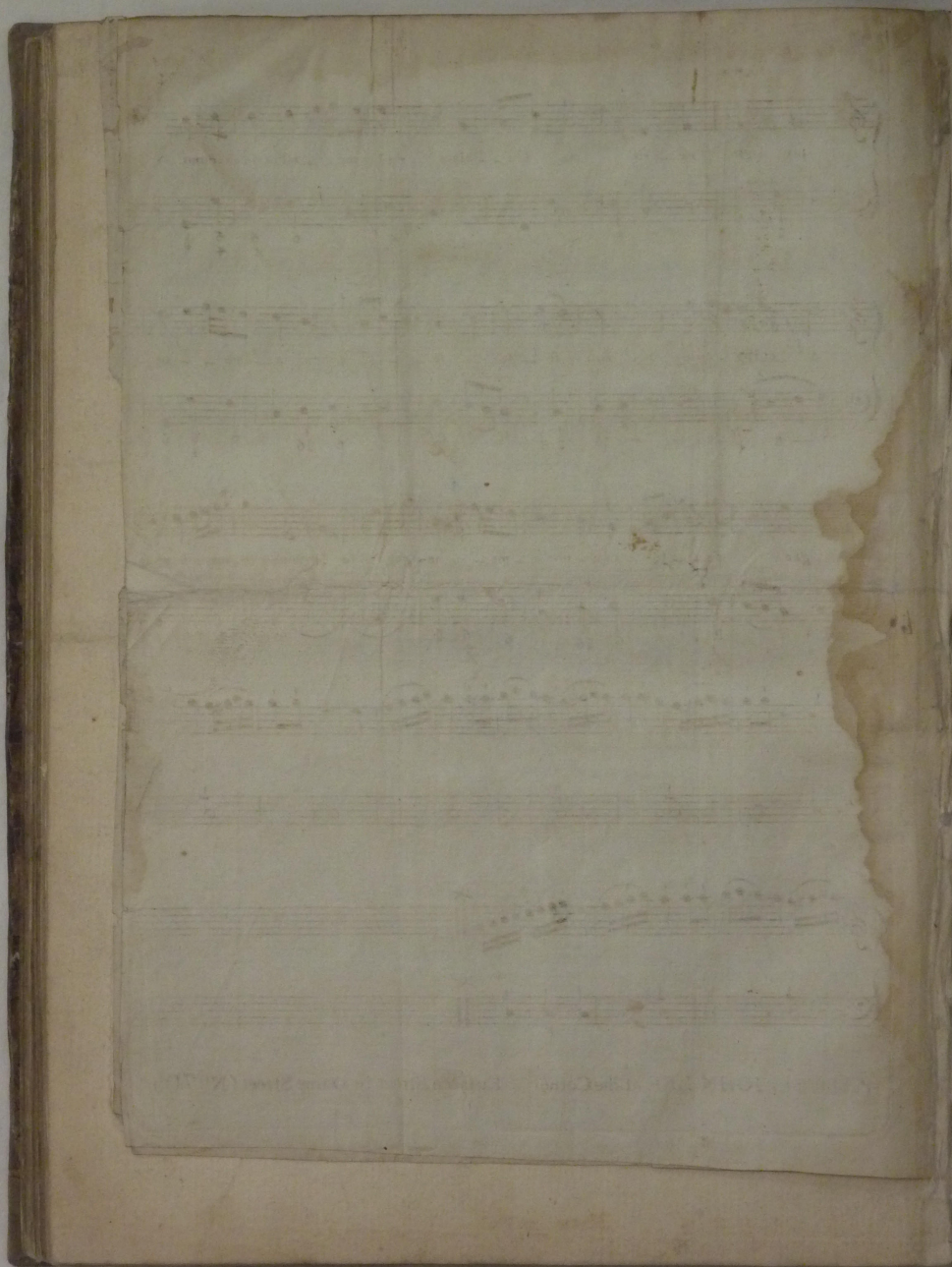
e colpe-vole no non fo-no fe-lo vonno a-me-ne-

-gar fe-lo von-no a-me-ne-gar fe lo vonno a-me-ne-

-gar.

Published by JOHN LEE, at the Corner of Eustace Street in Dame Street (N<sup>o</sup> 70)





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Shand Collection.  
Vol. 11

Item 19

Rauzzini,  
Venanzio

Mille affetti. A favourite song.  
Compos'd and sung by Sigr  
Rauzzini at the Rotunda. (1780)



IN MY PLEASANT NATIVE PLAINS.

The Favourite Roundelay

Allegro

MINUETTO



# IN MY PLEASANT NATIVE PLAINS.

The Favourite Roundelay.

Allegro

MARINETTA

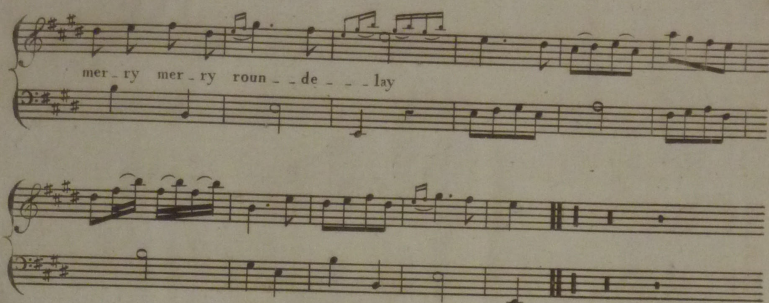
In my pleasant na - tive plains wing'd with bliss each moment

flew, Nature there in spir'd the strains, simple as the

joys I knew; Jo - cund morn and ev'ning gay

claim'd the mer - ry mer - ry roun - de - - lay claim'd the





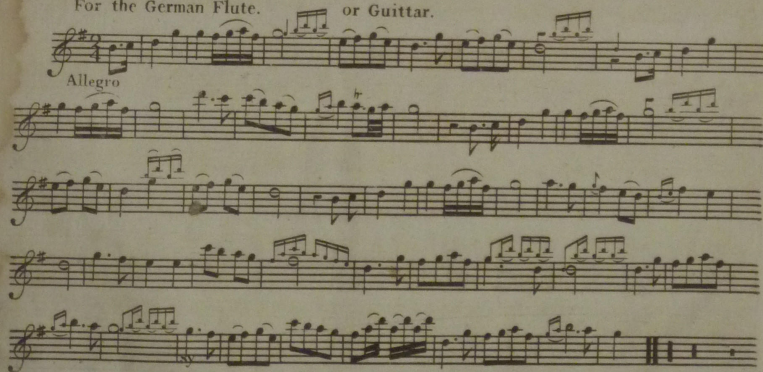
(2)

Fields and flocks, and fragrant flow'rs,  
 All that health and joy impart,  
 Call'd for artless Music's pow'rs  
 Faithful echoes to the heart.  
 Happy hours for ever gay  
 Claim'd the merry roundelay.

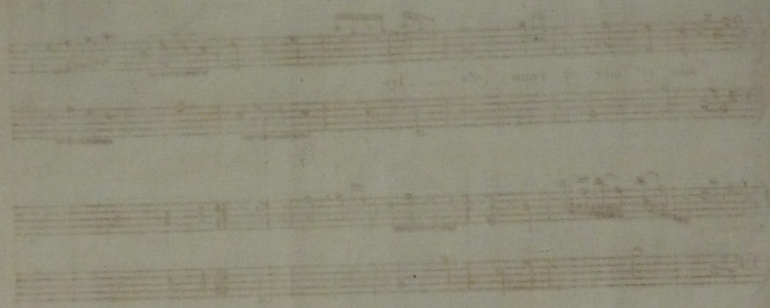
(3)

But the breath of genial Spring  
 Wak'd the warblers of the grove,  
 Who, sweet Birds, that heard you sing  
 Would not join the song of love.  
 Your sweet Notes and chauntings gay  
 Claim'd the merry roundelay.

For the German Flute. or Guittar.

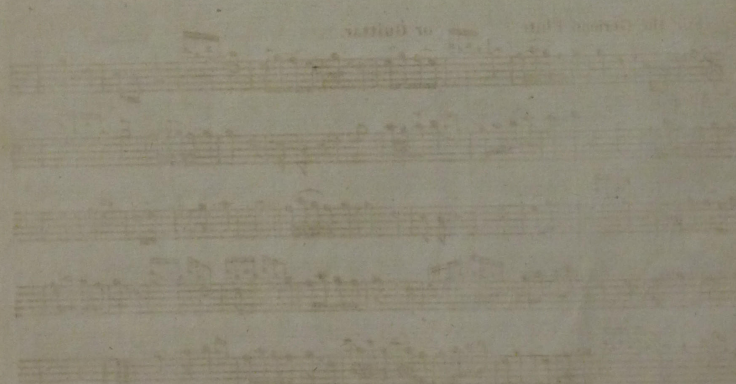




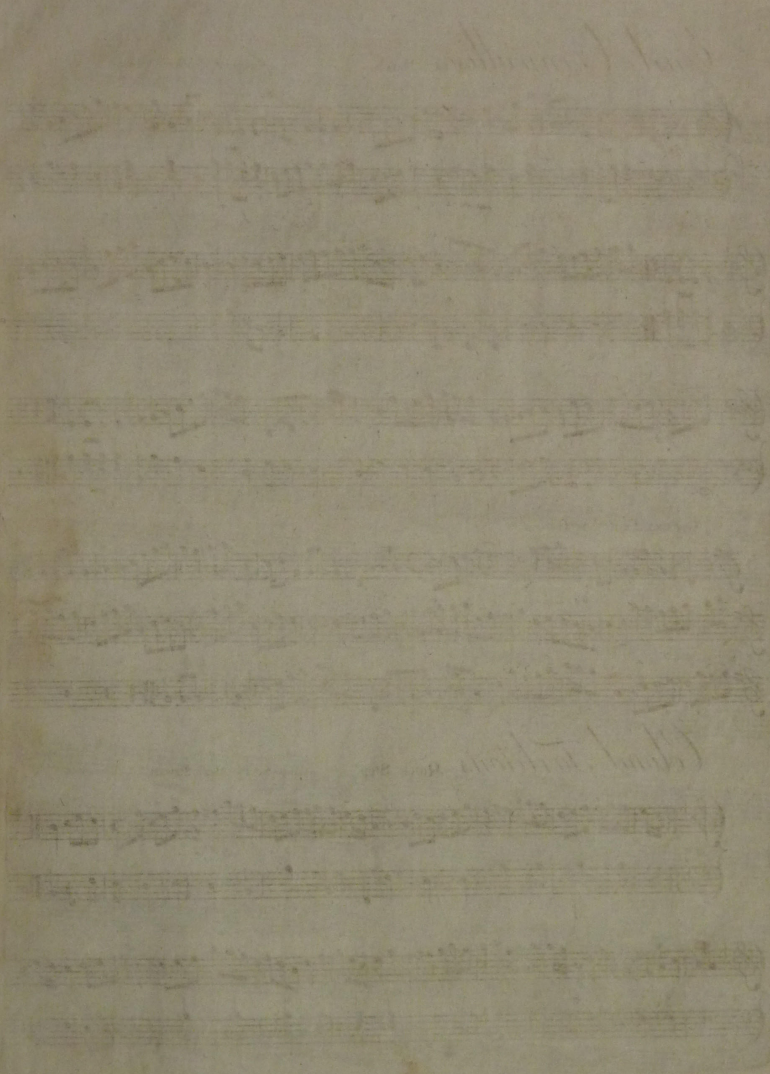


(5)  
Let the winds of heaven  
With the voices of the grove  
And the sweet sounds of the lute  
And the soft strains of the flute  
And the sweet sounds of the lute  
And the soft strains of the flute  
And the sweet sounds of the lute  
And the soft strains of the flute

(6)  
To the sweet sounds of the lute  
And the soft strains of the flute  
And the sweet sounds of the lute  
And the soft strains of the flute  
And the sweet sounds of the lute  
And the soft strains of the flute  
And the sweet sounds of the lute  
And the soft strains of the flute



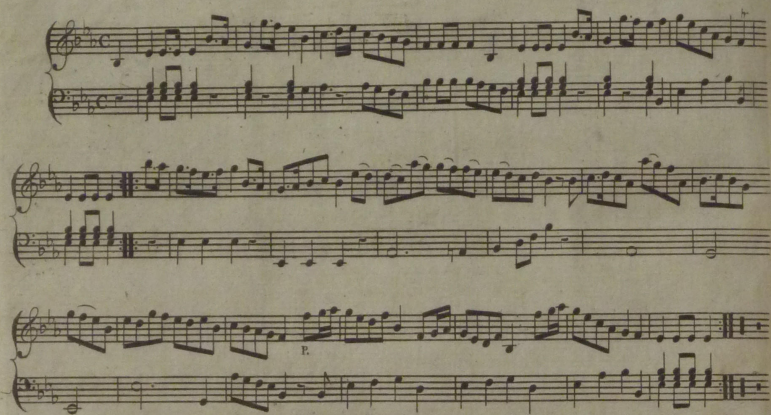




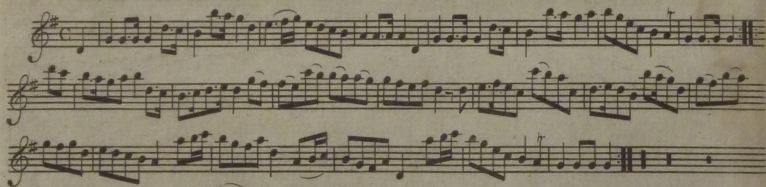


*Earl Cornwallises* March.

Composed by Alex<sup>r</sup>. Stewart.

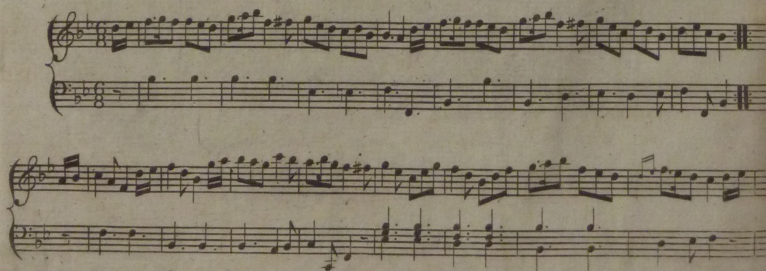


German Flute. or Guittar.

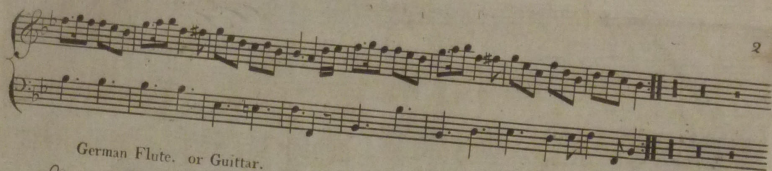


*Colonel Tarletons* Quick Step.

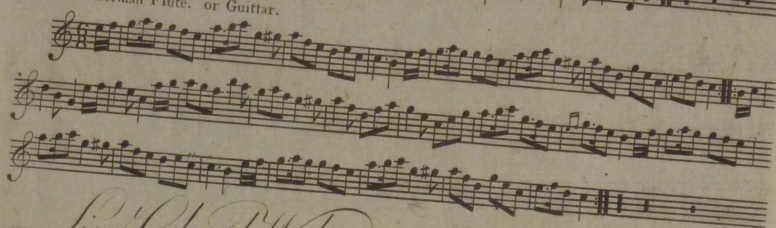
Composed by Alex<sup>r</sup>. Stewart.



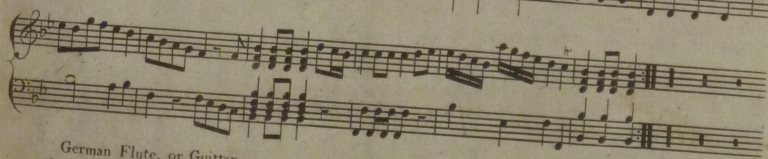
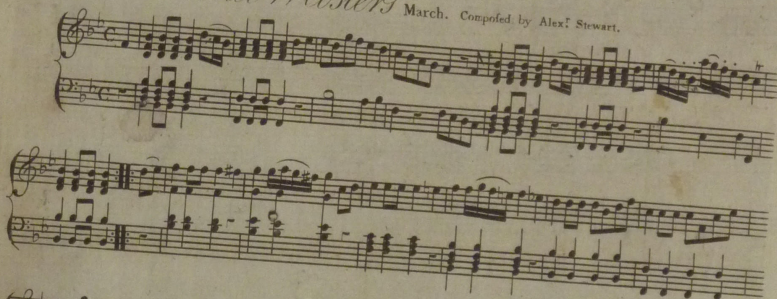




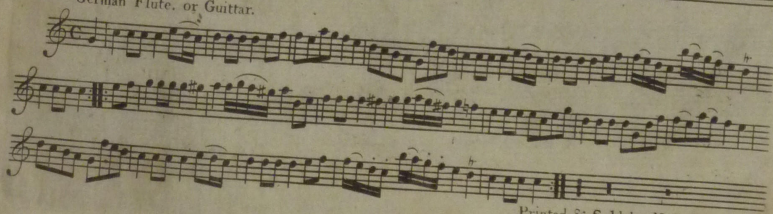
German Flute, or Guittar.



*Lieut. Colonel Webster's* March. Composed by Alex<sup>r</sup>. Stewart.

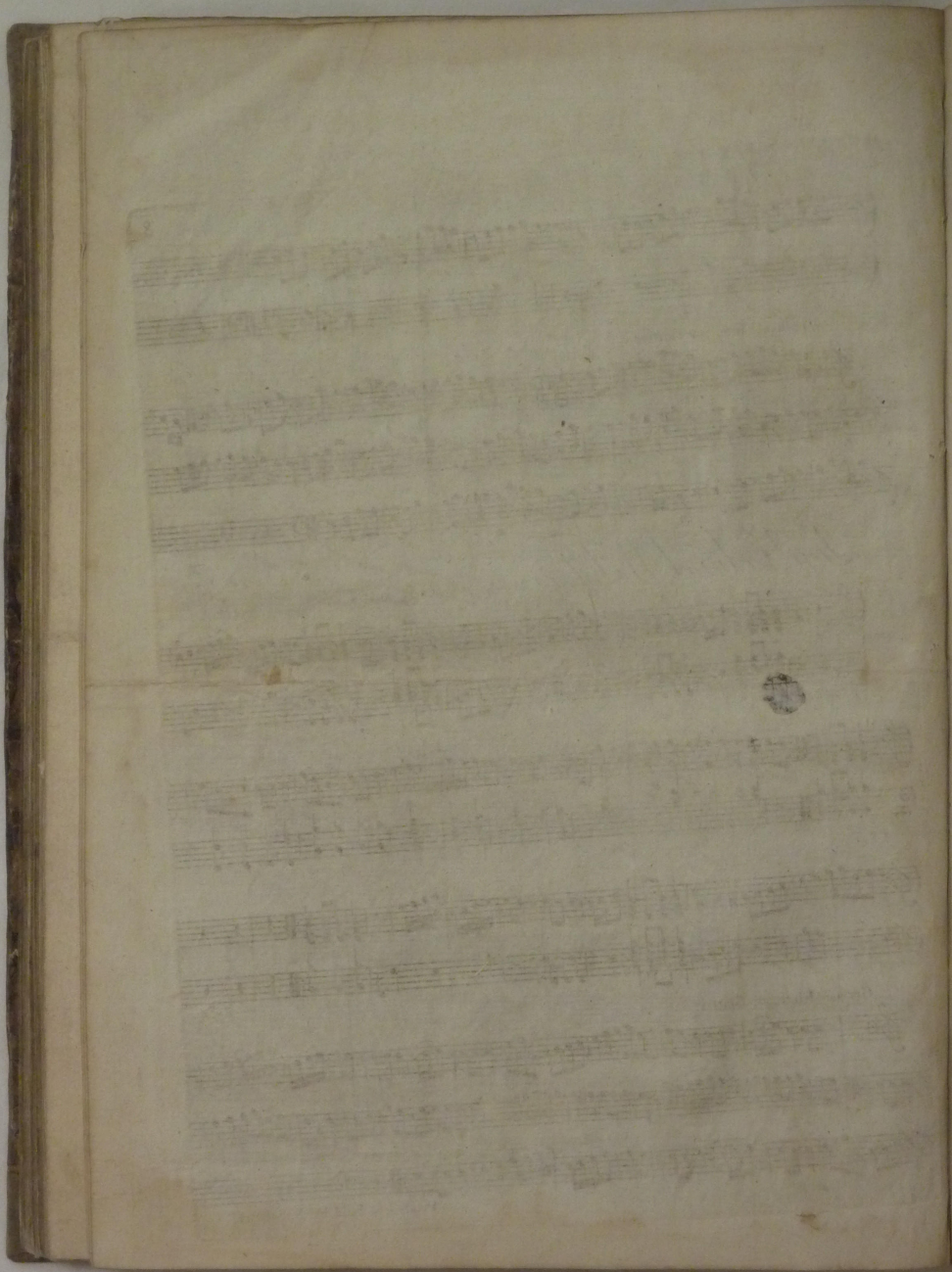


German Flute, or Guittar.



Printed & Sold by N. Stewart.





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Item 21

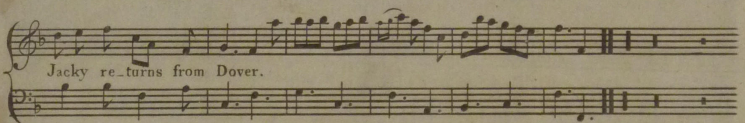
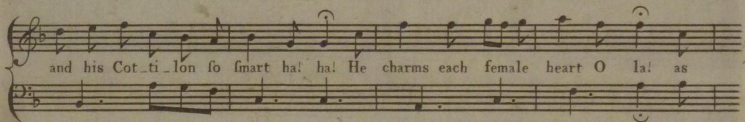
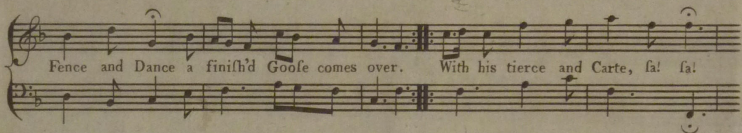
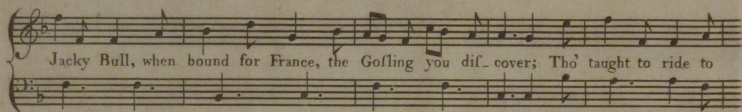
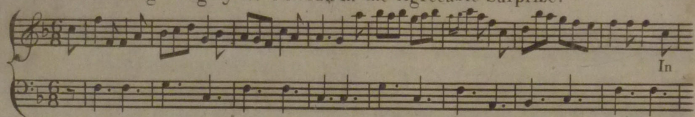
Stewart, A.

Earl Cornwallises March. [P. F.]  
(1795)



# JACKYS Return from DOVER.

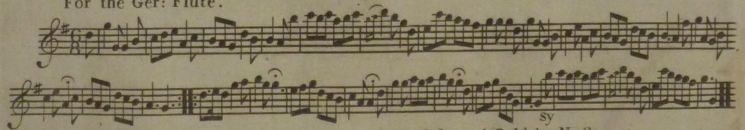
A favorite Song Sung by M<sup>R</sup> FOWLER in the Agreeable Surprise.



(2)

For Cocks and dogs see 'Squire at home  
The Prince of Country Tonies  
Return'd from Paris, Spa, or Rome  
Our Squire's a nice Adonis.  
With his tierce and Carte &c.

For the Ger: Flute.

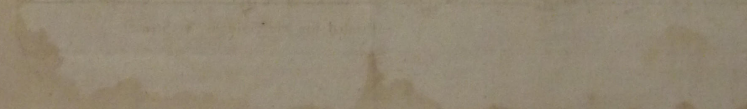
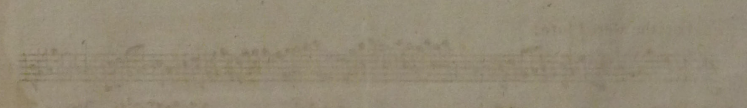
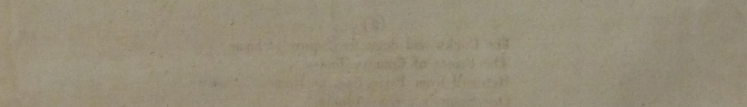
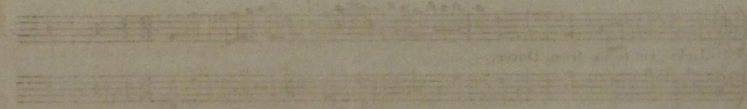
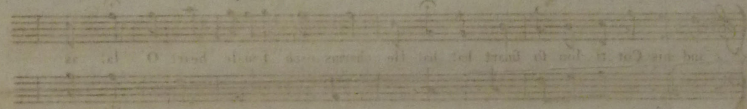
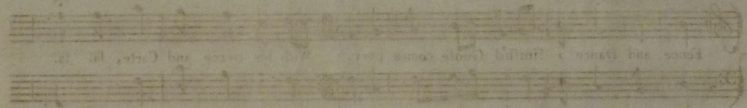
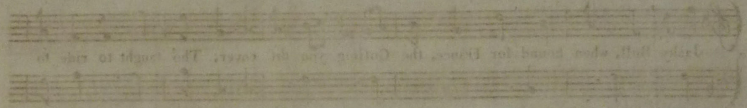
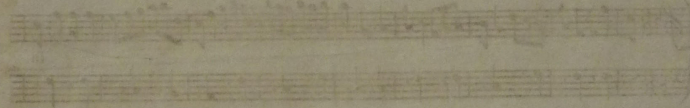


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# Jacky's Return from Dover

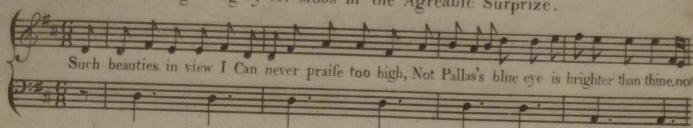
A favorite song sung by Mr. Fowler in the Agreeable surprise.



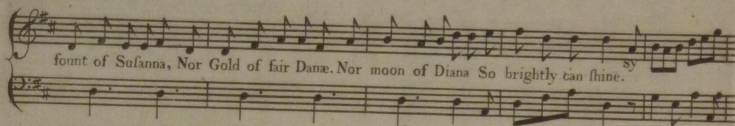


# What POSIES and ROSES.

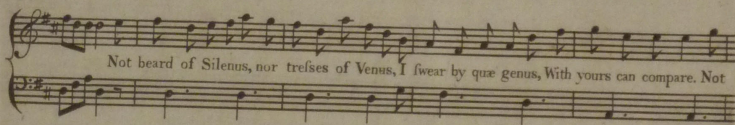
A favourite Song Sung by M<sup>r</sup> Moss in the Agreeable Surprize.



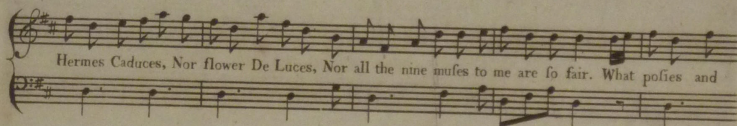
Such beauties in view I Can never praise too high, Not Pallas's blue eye is brighter than thine, nor



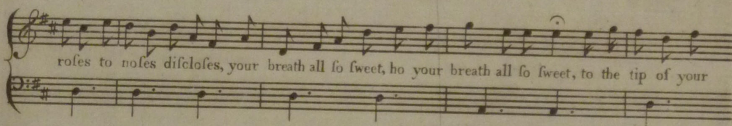
fount of Sufanna, Nor Gold of fair Danæ. Nor moon of Diana So brightly can shine.



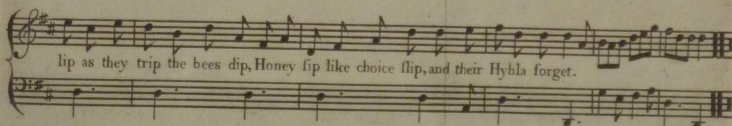
Nor beard of Silenus, nor tresses of Venus, I swear by queæ genus, With yours can compare. Not



Hermes Caduces, Nor flower De Luces, Nor all the nine mules to me are so fair. What posies and



roses to noles discloses, your breath all so sweet, ho your breath all so sweet, to the tip of your



lip as they trip the bees dip, Honey lip like choice slip, and their Hybla forget.

When girls like you pass us,  
I fiddle Pegallus  
And ride up Parnallus,  
To Helicon's stream,  
Even that is a puddle;  
Where others may muddle;  
My nole let me fuddle  
In bowls of your cream.

Old Jove, the great Hector,  
May tittle his nectar:  
Of gods the director  
And thunder above:  
I'd quaff off a full can,  
As Bacchus or Vulcan,  
Or Jove the old bull cann,  
To her that I love.  
Chorus. What posies &c.

Printed for & Sold by N. Steuart.



What posies and roses: a  
favourite song sung by Mr Moss  
in the Agreeable Surprise

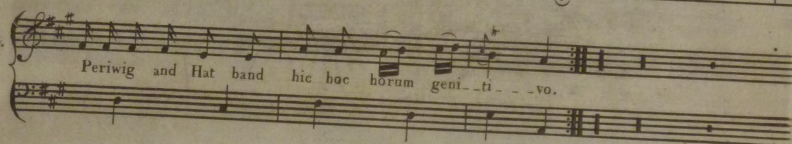
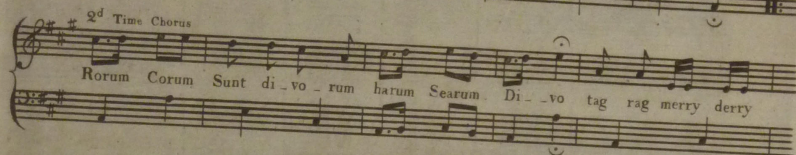
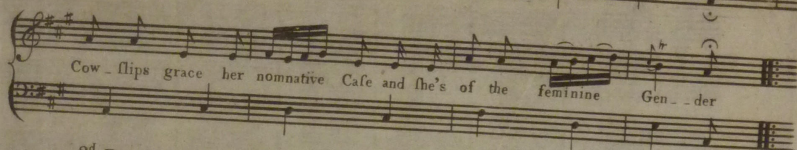
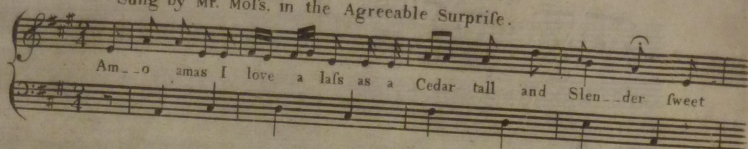
Handwritten musical score on ten staves. The notation is in ink and appears to be a single melodic line. The paper is aged and shows some staining.

Friends of Wighton Shand Collection. Vol.11	Item 23	Arnold, S.	What posies and roses: a favourite song sung by Mr Moss in the Agreeable Surprise
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# AMO AMAS &c.

Sung by Mr. Moss. in the Agreeable Surprise.



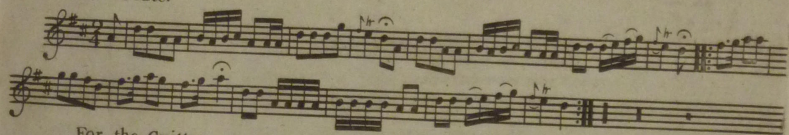
(2)

Can I decline a Nymph divine  
Her Voice like a Flute is dulcis  
Her Oculus bright her manus white  
And soft when I tacto her pulse is  
Rorum Corum &c.

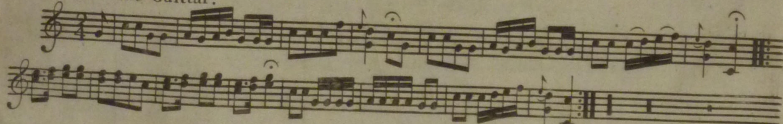
(3)

Oh how Bella my Puella  
Ill kiss Sæcula Sæclorum  
If I've luck, Sir she's my Uxor  
O dies Benedictorum  
Rorum Corum &c.

Ger Flute.



For the Guittar.



Printed for & Sold by R. Rofs.



# AMO AMAS

Sung by Mr. Moss in the Agreeable surprise.

Amo Amas  
 Amo Amas  
 Amo Amas  
 Amo Amas  
 Amo Amas

Amo Amas  
 Amo Amas  
 Amo Amas  
 Amo Amas  
 Amo Amas



# ANNA'S URN.

Andante All'et tuolo

F. P.

Encompas'd in an Angels frame, an An-gels Vir-tues lay; Too soon did Heav'n af-  
 fert its Claim, and call'd its own a-way. and call'd its own a-way.  
 My An-nas worth my An-nas charms Can ne-ver more re-turn can  
 ne-ver more re-turn what then shall fill, these widow'd Arms? Ah me!  
 Ah me! Ah me! my An-nas Urn. P.

(2)

Each rural scene, my Anna lov'd, around her peaceful Cot;  
 Contentment dwelt within our Hearts, so happy was our Lot;  
 But, — Anna's gone — and sweet Content shall never more return;  
 You ne'er will find it, flutt'ring Heart! — but in my Anna's Urn.

(3)

Around its base, to deck a Sod, I'll rifle all my Bow'r,  
 The Woodbine, Myrtle, Jess'mine, Rose, and ev'ry fragrant Flow'r;  
 At Eve when Phebus quits the Plain, and at his first return,  
 He'll find me wa'ring, with my tears, the Shrubs round Anna's Urn.

Printed for J. Sibbald Parliament Square.



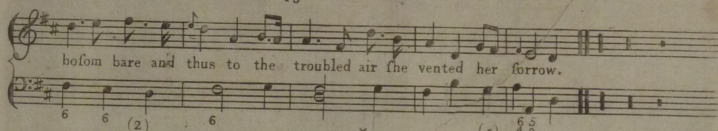
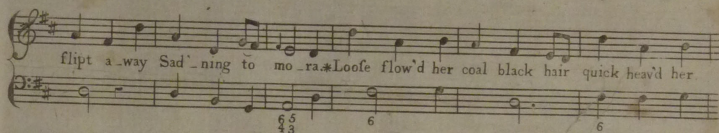
Handwritten musical score on ten staves. The notation is in an older style, featuring various note values and rests. The ink is faded and the paper shows signs of age and wear.

(c)  
 The first of these is a short piece, and the second is a longer one. The third is a short piece, and the fourth is a longer one. The fifth is a short piece, and the sixth is a longer one. The seventh is a short piece, and the eighth is a longer one. The ninth is a short piece, and the tenth is a longer one.



A Ballad on the late misfortune of General Burgoyne and his Gallant Army. By a Lady.

A Ballad on the late misfortune of General Burgoyne and his Gallant Army. By a Lady.

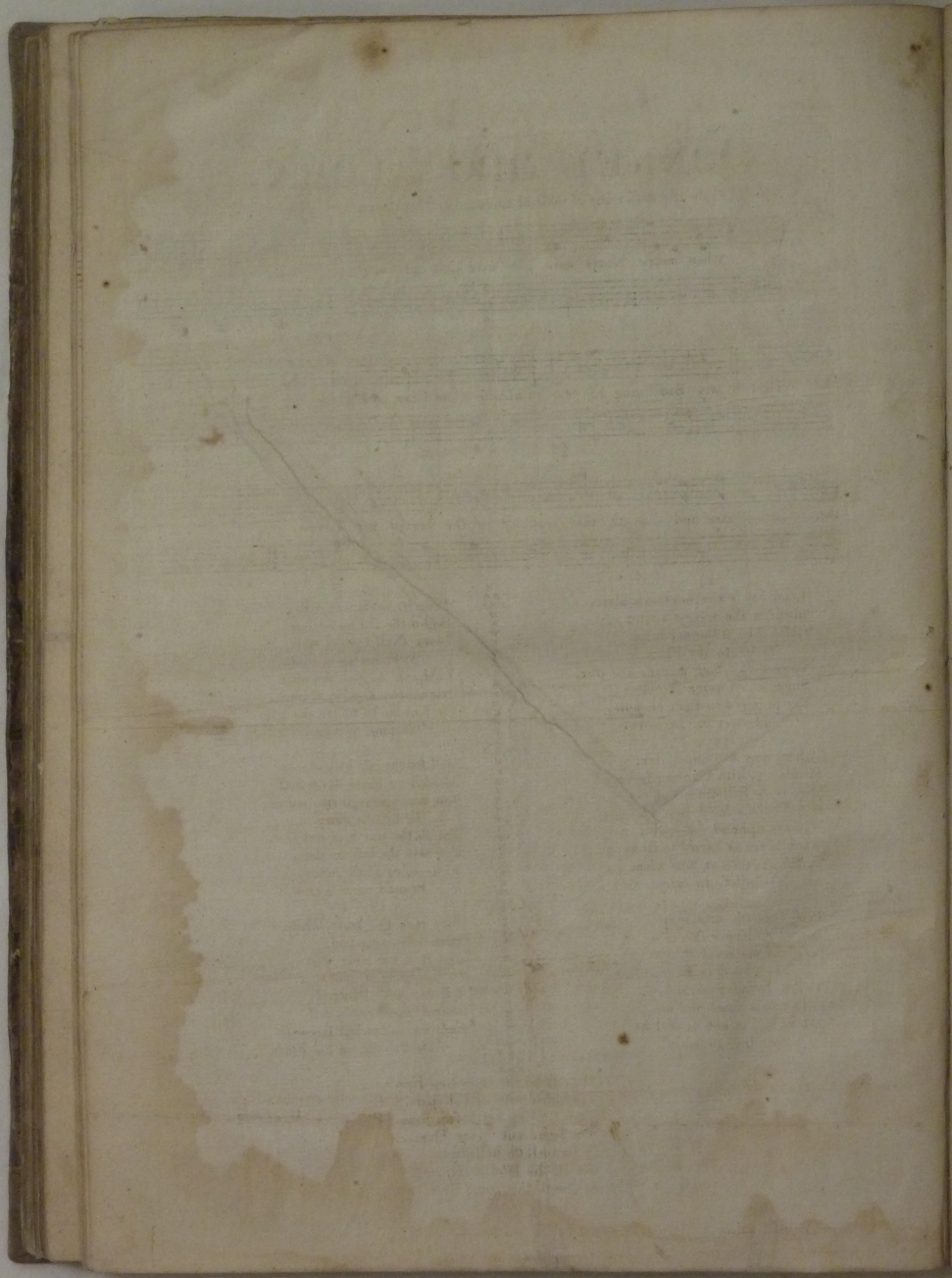


x8x  
 xxx  
 the tr  
 with w  
 ng her  
 out p  
 Oh wel  
 fond l  
 he fou  
 in mor  
 two lo

\* A small valley in Athole, so named by the two lovers.

Printed for and Sold by N. Stewart Edin<sup>g</sup>

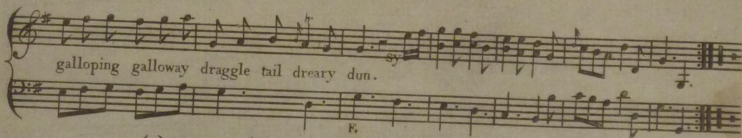
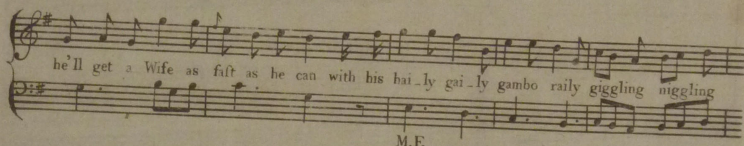
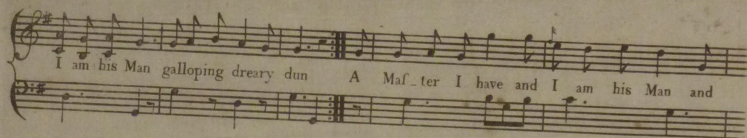
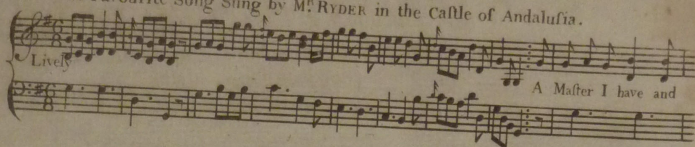






# DREARY DUN.

A Favourite Song Sung by M<sup>r</sup> RYDER in the Castle of Andalusia.



(2)

I faddled his Steed so fine and so gay  
Galloping dreary dun;  
I mounted my Mule and we rode away  
With his haily, &c.

(3)

We canter'd along untill it grew dark  
Galloping dreary dun;  
The Nightingale sung instead of the Lark  
With his haily, &c.

(6)

My Master is fighting and I'll take a peep  
Galloping dreary dun;  
But now I think better I'd better go sleep  
With my haily &c.

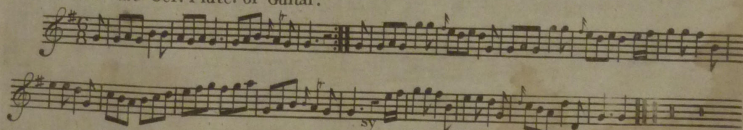
(4)

We met with a Friar, and ask'd him our way  
Galloping dreary dun;  
By the Lord, says the Friar you are both gone astray  
With your haily &c.

(5)

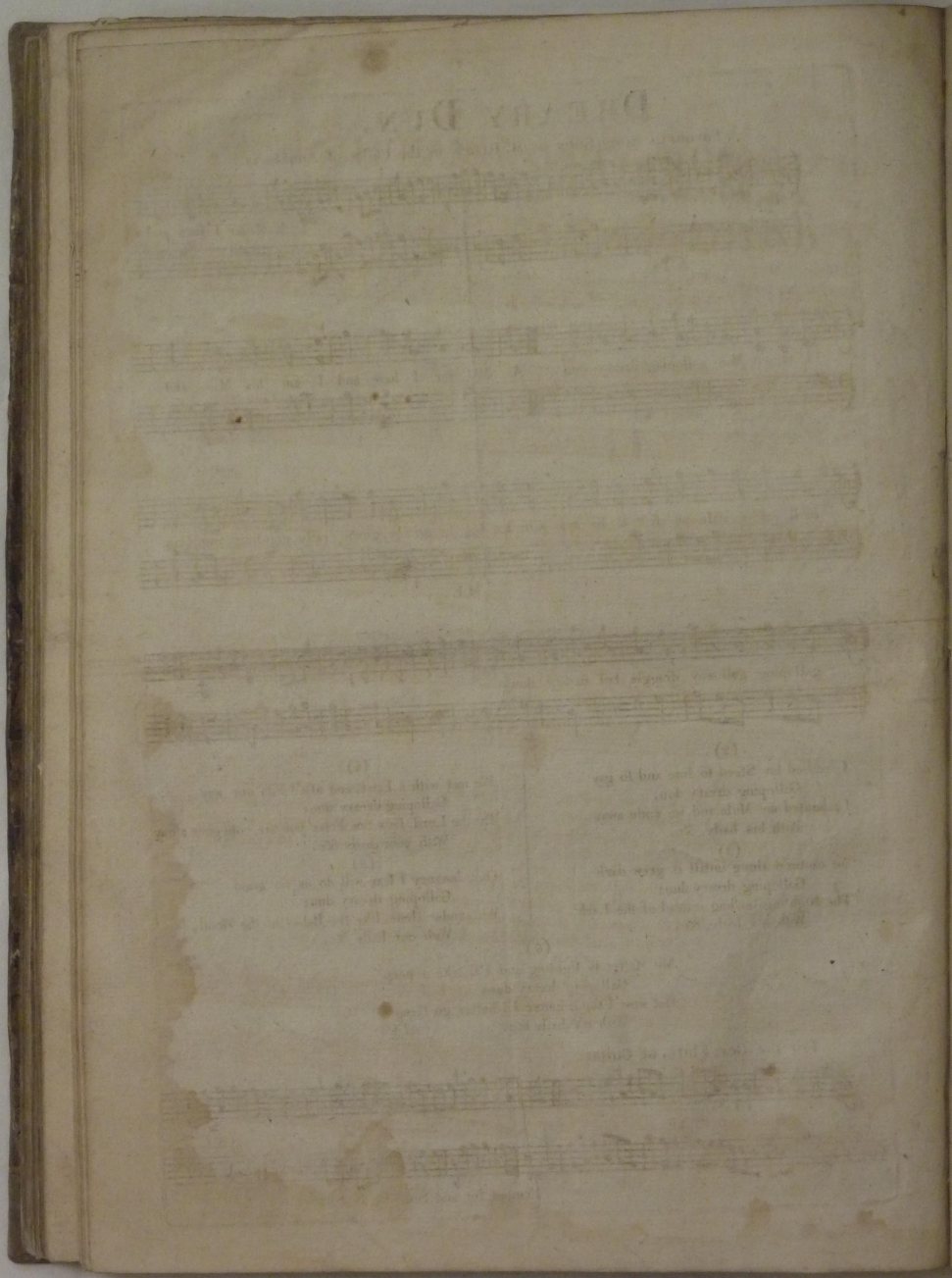
Our Journey I fear will do us no good  
Galloping dreary dun;  
We wander alone, like the Babes in the Wood,  
With our haily &c.

For the Ger: Flute, or Guitar.



Printed for and Sold by N. Steuart.





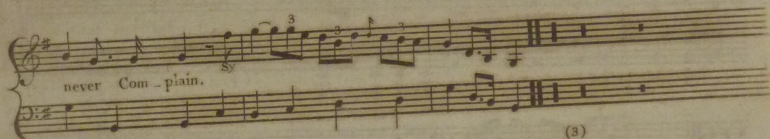
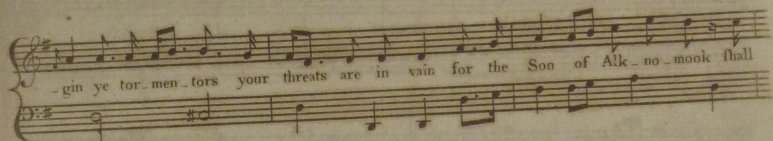
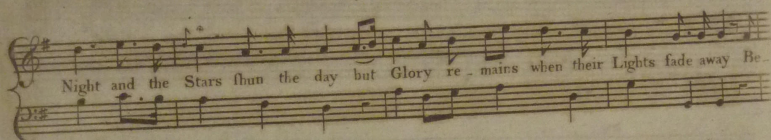
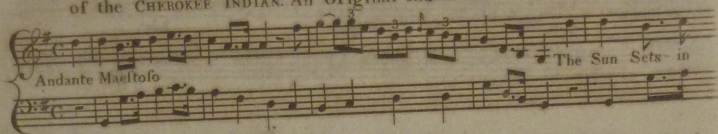
Friends of Wighton Shand Collection. Vol.11	Item 27 208 100	Anon	Dreary Dun: a favourite song sung by Mr Ryder in the Castle of Andalusia
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# The CELEBRATED DEATH SONG.

of the CHEROKEE INDIAN: An Original Indian Air.

p. 24



(2)

Remember the Arrows he Shot from his Bow  
Remember your Chiefs by his Hatchet laid low  
Why so flow \_do you wait till I shrink from the pain  
No; the Son of Alknomook shall never complain.

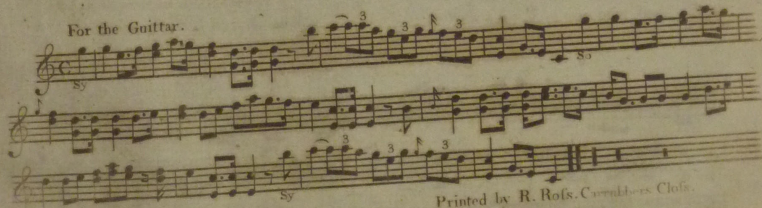
(3)

Remember the wood where in Ambush we lay  
And the Sculps which we bore from your nation away  
Now the flame rites falt they exult in my pain  
But the Son of Alknomook can never complain.

(4)

I go to the Land where my Fa-ther is gone  
His Ghost shall rejoice in the Fame of his Son  
Death comes as a friend he relieves me from pain  
And the Son of Alknomook has Scorn'd to complain.

For the Guittar.

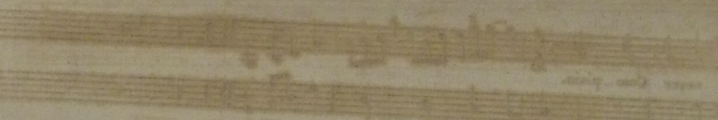
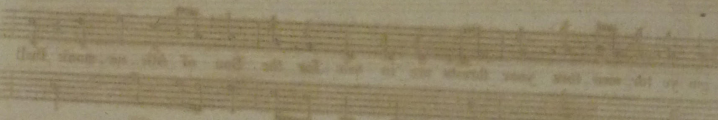
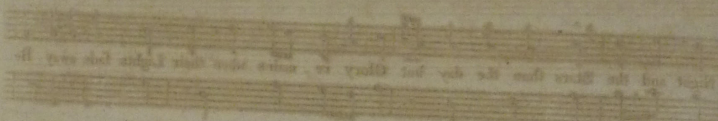
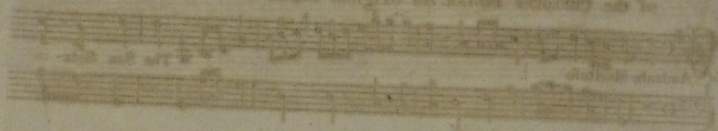


Printed by R. Rofs, C=...-ex Clof.



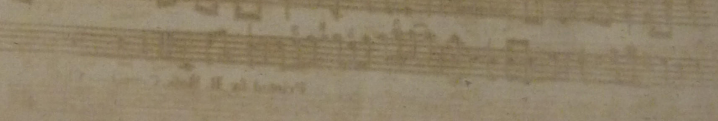
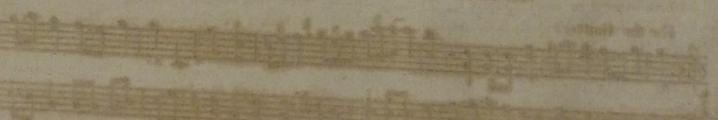
# The CELEBRATED DEATH SONG.

of the Cherokee Indians An Original Indian Air.



Remember the day when we first saw the flow  
 Of the great river, the life of the land,  
 And the thought which we have seen in our eyes  
 How the elements of life were in our eyes  
 And the love of life which we have seen in our eyes

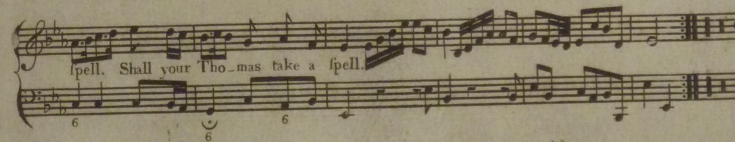
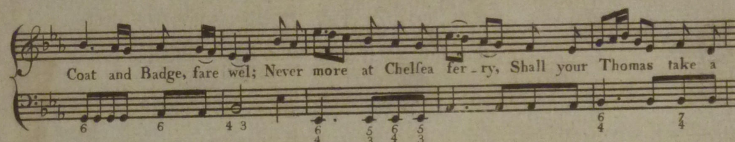
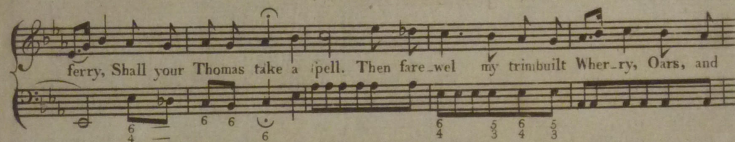
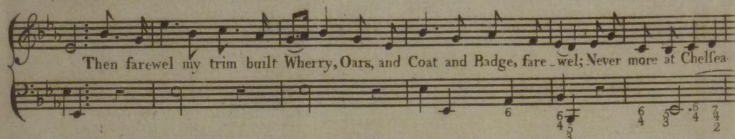
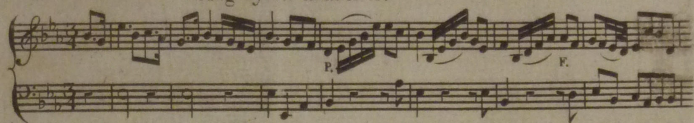
And the love of life which we have seen in our eyes  
 And the love of life which we have seen in our eyes  
 And the love of life which we have seen in our eyes





# MY TRIMBUILT WHERRY.

Sung by M<sup>r</sup> Bannister.

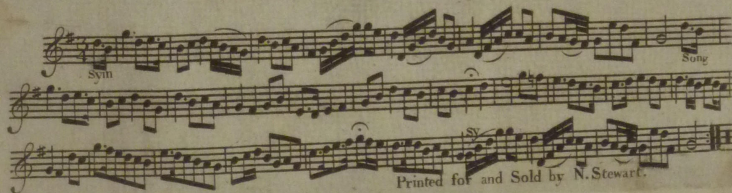


(2)

But to hope and peace a stranger  
In the Battles heat I go;  
Where exp<sup>d</sup> to every danger,  
Some friendly Ball shall lay me low.

(3)

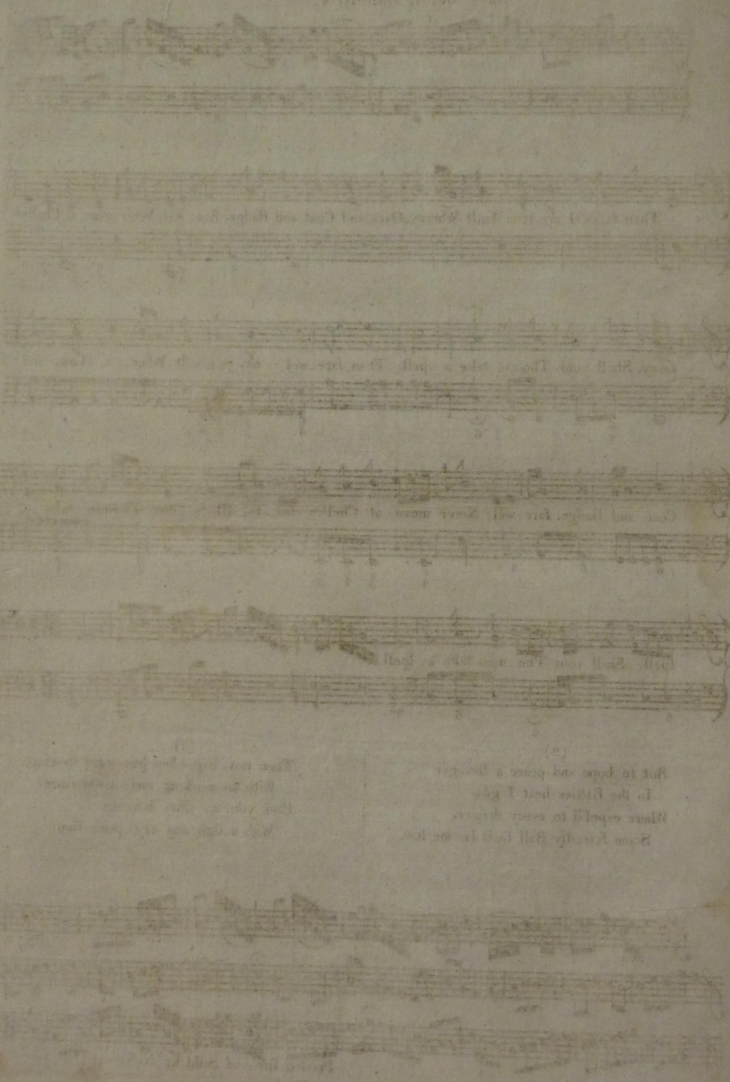
Then may hap when homeward steering,  
With the news my mels mates come;  
Even you, my story hearing  
With a sigh may cry poor Tom.



Printed for and Sold by N. Stewart.



# MY TRIMBUILT WHERRY





Friends of Wighton  
Shand Collection.  
Vol.11

Item 30

Dibdin, C.

When Yanko dear : a favourite  
song sung by Mrs. Kennedy in  
the Islanders (1811)

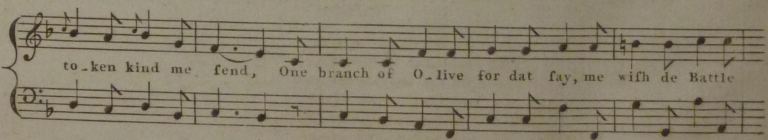
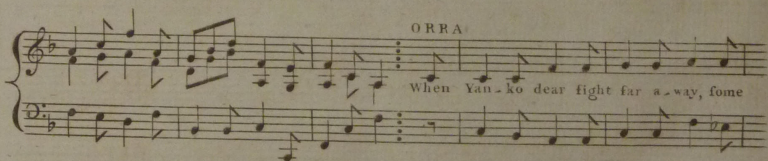
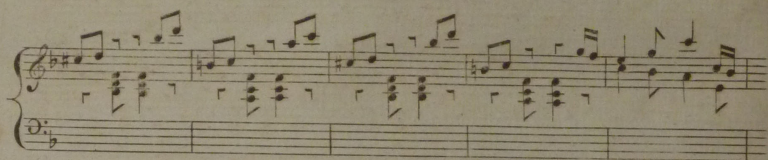
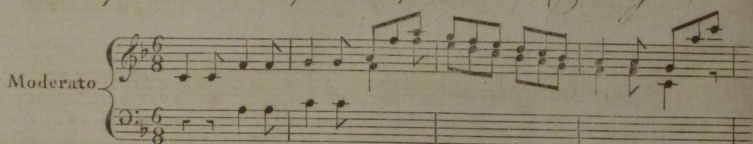


**WHEN YANKO DEAR**  
*a Favourite Song*  
Sung by  
*M<sup>rs</sup> Kennedy in the Islanders*  
Composed by **MR DIBDIN.**

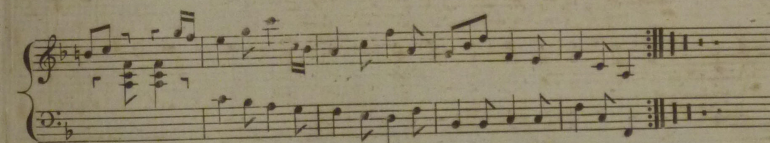
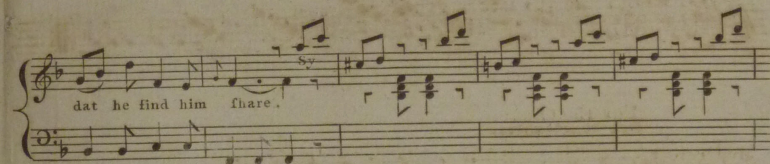
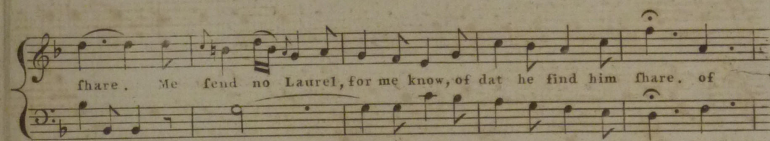
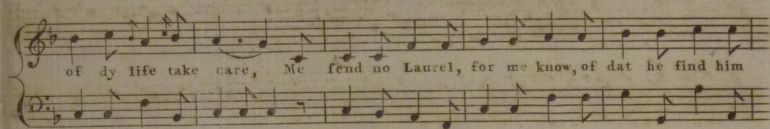
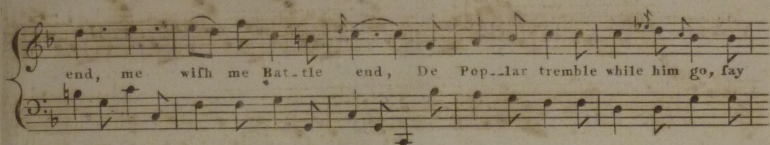
Price 6d

L O N D O N :

*Printed for L. W. P. Thompson, No. 75, St Pauls Church Yard.*







2  
 De Ivy fay, my Heart be true,  
 Me droop, fay Willow Tree,  
 De Torn, he fay, me sick for you,  
 De Sun Flow'r tink of me.  
 'Till laft me go weep wid de Pine,  
 For fear poor Yanko dead;  
 He come, and I de Myrtle twine,  
 In Chaplet for him head.



## For the German Flute

Moderato

When Yan\_ko dear fight far a-way, some  
to\_ken kind me fend, one branch of Olive for dat fay, Me wifh de Battle end, Me  
wifh de Bat\_tle end, De Pop\_lar tremble while him go, fay of dy life take  
care, Me fend no Laurel for me know, of dat he find him fhare, Me  
fend no Laurel for me know, of dat he find him fhare, of dat he find him fhare,

## For the Guittar

Moderato

When Yan\_ko dear fight far away, some token kind me fend, one  
branch of O live for dat fay, Me wifh de Battle end, Me wifh de Battle  
end, De Poplar tremble while him go, fay of dy life take care, Me fend no Laurel  
for me know, of dat he find him fhare, Me fend no Laurel for me know, of  
dat he find him fhare, of dat he find him fhare.



Some  
Me  
take  
Me  
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of

Friends of Wighton  
Shand Collection.  
Vol.11

Item 31

Shield, W.,  
et al

Ah weladay my poor heart : the  
favorite song of the page sung by  
Mrs. Martyr in the new comedy of  
The follies of a day (1785)



Ah weladay my poor heart  
The favorite Song of the Page!

Sung by Mrs. Martyr in the new Comedy of The FOLLIES OF A DAY.  
Written by Mr. Holcroft and Set to Music by W. Shield.

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside. and N<sup>o</sup> 13 Hay Market. Price 1s.

Violino Secondo

fizzicato  
mezza voce  
Affettuoso

*p*

To the Winds to the Waves to the Woods I com -

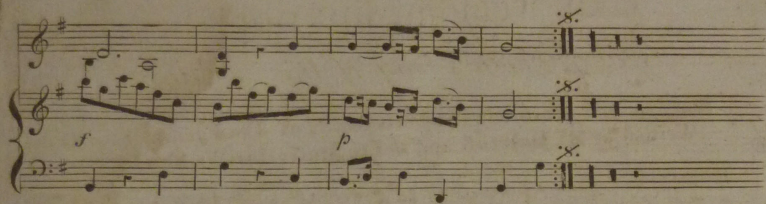
Espressivo  
-plain

Ah wel a day my poor Heart they hear not my Sighs and they

heed not my pain

Ah wel a day my poor heart Ah wel a day my poor heart





2

"The name of my Goddes I grave on each Tree  
 "Ah weladay my poor Heart  
 "Tis I wound the Bark but Loves Arrows wound me  
 "Ah weladay my poor Heart

3

"The Meavens I view and their Azure bright Skies  
 "Ah weladay my poor Heart  
 "My Heav'n exists in her still brighter Eyes  
 "Ah weladay my poor Heart

4

To the Sun's morning Splendor the poor Indian bows  
 Ah weladay my poor Heart  
 But I dare not worship where I pay my Vows  
 Ah weladay my poor Heart

5

"His God each morn rises and he can Adore  
 "Ah weladay my poor Heart  
 "But my Goddes to me must soon never rise more  
 "Ah weladay my poor Heart

NB: The words between inverted Commas are omitted in the Representation. —

Just Published, the Comic Opera of Fontainebleau, or Our way in France; Written by  
 J. O'Keefe Esq. Selected and Composed by W. Shield. Price 10s. 6d

Moller's Progressive Lessons for the Piano Forte, or Harpsichord. Price 10s. 6d  
 Organs, Harpsichords, Piano Fortes, Organized Piano Fortes, Guitars, Piano Forte -  
 -Guitars, &c: &c: Manufactured and Sold, by LONGMAN and BRODERIP. or Lent out on  
 hire, Conveyed and Tuned, in Town or Country: on the shortest Notice, and if Purchased, and  
 Paid for within eight Months; the Hire will be abated.



## For the GUITAR.

Affettuoso

*p* *f*

To the Winds to the Waves to the Woods I complain

Ah wel a day my poor Heart they hear not my Sighs and they heed not my

Pain Ah wel a day my poor Heart Ah wel a day my poor Heart *f*

## 2

"The Name of my Goddeſs I grave on each Tree  
 "Ah weladay my poor Heart  
 "'Tis I wound the Bark but Love's Arrows wound me  
 "Ah weladay my poor Heart

## 3

"The Heavens I view and their Azure bright Skies  
 "Ah weladay my poor Heart  
 "My Heav'n exiſts in her ſtill brighter Eyes  
 "Ah weladay my poor Heart

## 4

To the Sun's morning Splendor the poor Indian bows  
 Ah weladay my poor Heart  
 But I dare not Worſhip where I pay my Vows  
 Ah weladay my poor Heart

## 5

"His God each Morn riſes and he can adore  
 "Ah weladay my poor Heart  
 "But my Goddeſs to me muſt ſoon never riſe more  
 "Ah weladay my poor Heart



Friends of Wighton  
Shand Collection.  
Vol. 11

Item 32

Hook, J.

To the Greenwood gang wi me. :  
[Song.] Sung by Mrs. Bottarelli at  
Ranelagh. (1785)



## To the Greenwood gang wi me

*Sung by M<sup>rs</sup> Bottarelli at Ranelagh**Composed by M<sup>r</sup> Hook**Price 6<sup>d</sup>*

Printed for W. Napier Music Seller to their Majesties

N<sup>o</sup> 474 Strand

Entered at Stationer's Hall.

The musical score is written for piano in G major (one sharp) and common time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'Andantino' at the beginning. The first system includes a piano (*p*) dynamic marking. The second system includes a forte (*f*) dynamic marking. The third system includes a piano (*p*) dynamic marking and the lyrics 'To speer my Love wi'. The fourth system includes the lyrics 'glances fair, the woodland Laddie came; he vould he wou'd be'. The score features various musical notations including slurs, ornaments, and dynamic markings.



ay Sin-cere, and thus he spake his flame. the morn is blith my  
 bon-ny fair, as blith as blith can be, to the green wood gang my  
 Laffly dear, to the green wood gang wi me. gang wi me. gang wi  
 me. to the green wood gang my Laffly dear, to the green wood gang wi  
 me. mez: for.  
 me. f. 8.

2  
 The lad wi love was so oppres'd,  
 I wad na say him nay,  
 My Lips he kis'd, my hand he pres'd,  
 While tripping o'er the brae:  
 Dear Lad I cry'd thou'rt trig and fair,  
 And blith as blith can be,  
 To the green wood gang my Laddie dear,  
 To the green wood gang wi me.

3  
 The bridal Day is come to pass,  
 Sic Joy was never seen,  
 Now I am call'd the woodland Lass,  
 The woodland Laddies Queen:  
 I blest the morn so fresh and fair,  
 I told my mind so free  
 To the green wood gang my Laddie dear,  
 To the green wood gang wi me.



## For the Guittar

Andantino

To peer my Love wi glances fair the  
 woodland Laddie came; he vould he would be ay fin--cere, and  
 thus he spake his flame, the morn is blith my bon--ny fair, as  
 blith as blith can be, to the green wood gang my Laffy dear, to the  
 green wood gang wi me gang wi me -- gang wi me. to the  
 green wood gang my Laffy dear, to the green wood gang wi me.



Friends of Wighton Shand Collection. Vol.11	Item 33	Hook, J.	How sweet the love : a favorite song sung by Mrs. Kennedy. (1775)
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# HOW SWEET THE LOVE

A Favorite Song Sung by M<sup>RS</sup> KENNEDY.

Price 6<sup>d</sup>

EDINBURGH Printed and Sold by N. STEWART Parliament Square, where may be had the Greatest Variety of Music and Musical Instruments.

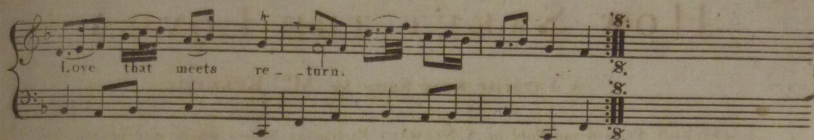
Andantino

Ad Libitum

When first I ken'd young Son-dys face, he Sung and look'd wi  
 lic a grace, he Sung and look'd wi lic a grace, he Stole my heart but  
 did na care, the Lad he loo'd a Lafs more fair, and  
 oft I Sung o'er brae and Burn how sweet th-

Balcons





(2)

He loo'd a Lafs wi fickle mind,  
Was sometimes cauld and sometimes kind,  
Which made the love lick Laddie rue,  
For she was cauld when he was true,  
He mournd and fung o'er brae and burn,  
How sweet the love that meets return.

(3)

One day a pretty wreath he twin'd,  
Where Li'lacks with sweet Cowslips Joind  
To make a garland for her hair,  
But the refus'd a gift so fair,  
This scorn he cry'd can ne'er be borne,  
But sweet the love that meets return.

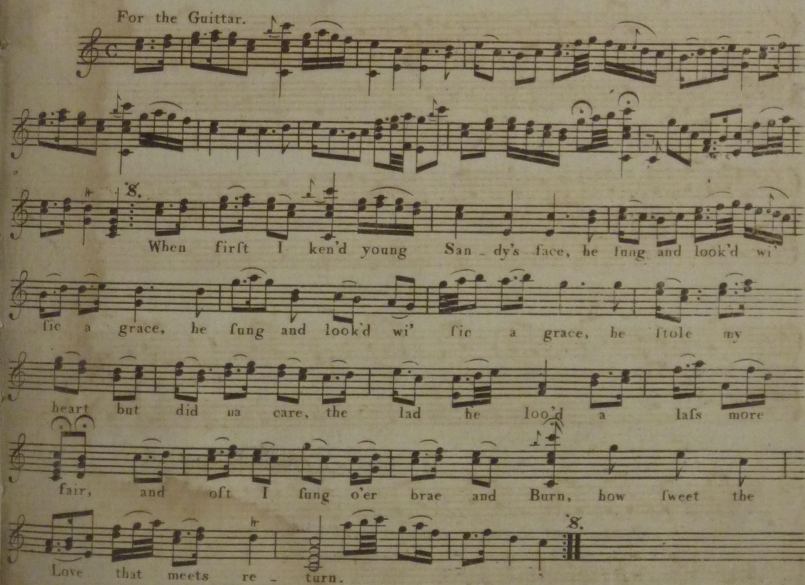
(4)

Just then he met my tell tale e'en,  
And love so true is soonest seen,  
Dear Lafs said he my heart is thine,  
For thy soft wishes are like mine,  
Now Jenny in her turn may mourn,  
How sweet the love that meets return.

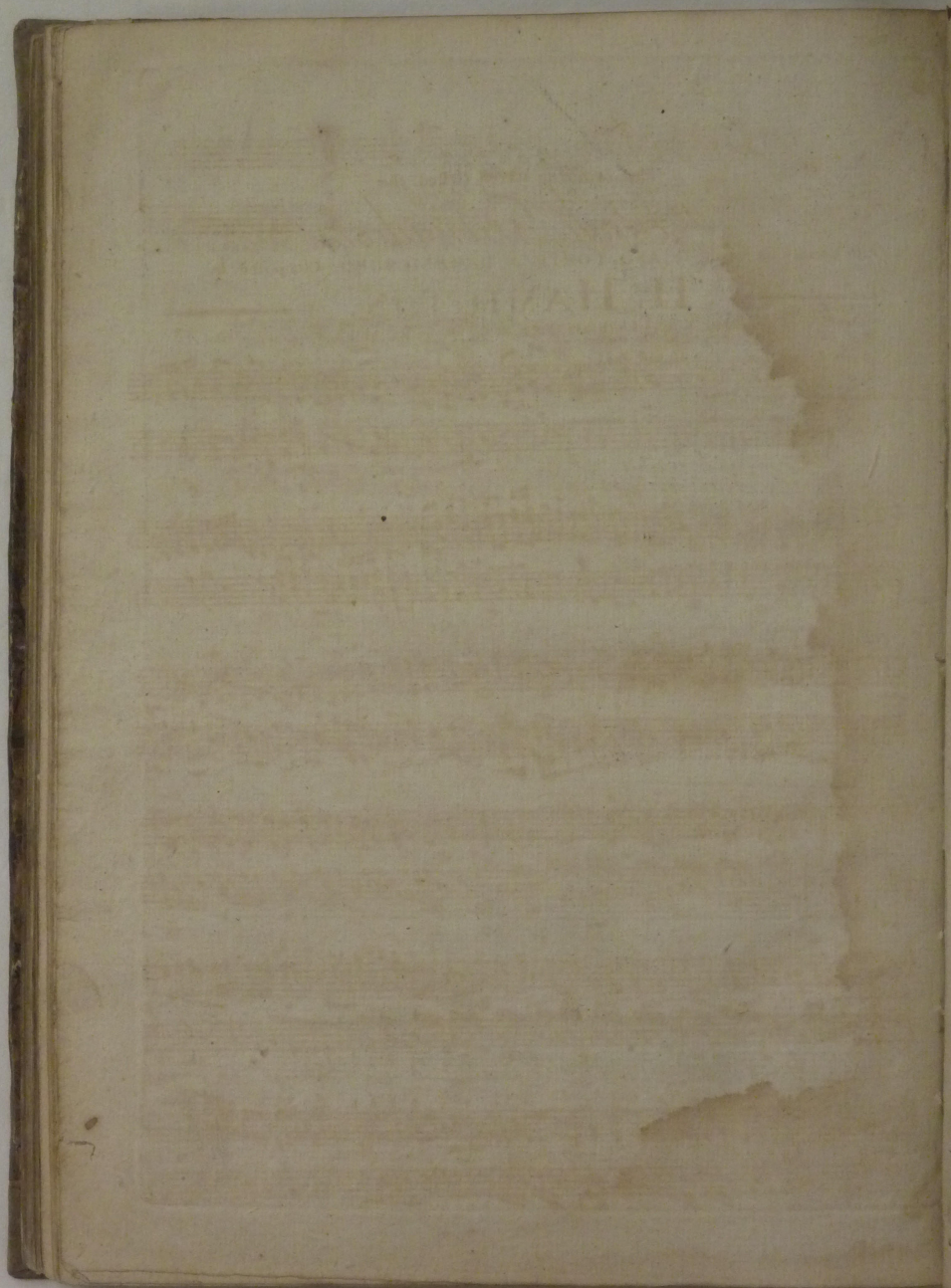
(5)

My answer was both frank and kind,  
I loo'd the Lad and tell'd my mind,  
To Kirk we went wi hearty glee,  
And wha fa blest as he and me,  
Now blith we sing o'er brae and burn,  
How sweet the love that meets return.

For the Guittar.







Friends of Wighton  
Shand Collection.  
Vol.11

Item 33

Hook, J.

How sweet the love : a favorite  
song sung by Mrs. Kennedy.  
(1775)



The favourite March Called the

1

# *British Granadeers*

With Variations for the PIANO FORTE or HARPSICORD Composed by

## H. HAMILTON.

Organist of St James Chapel Leith and Published by the Desire of his Puppels. Price 1<sup>st</sup>

Moderato

Over Quick

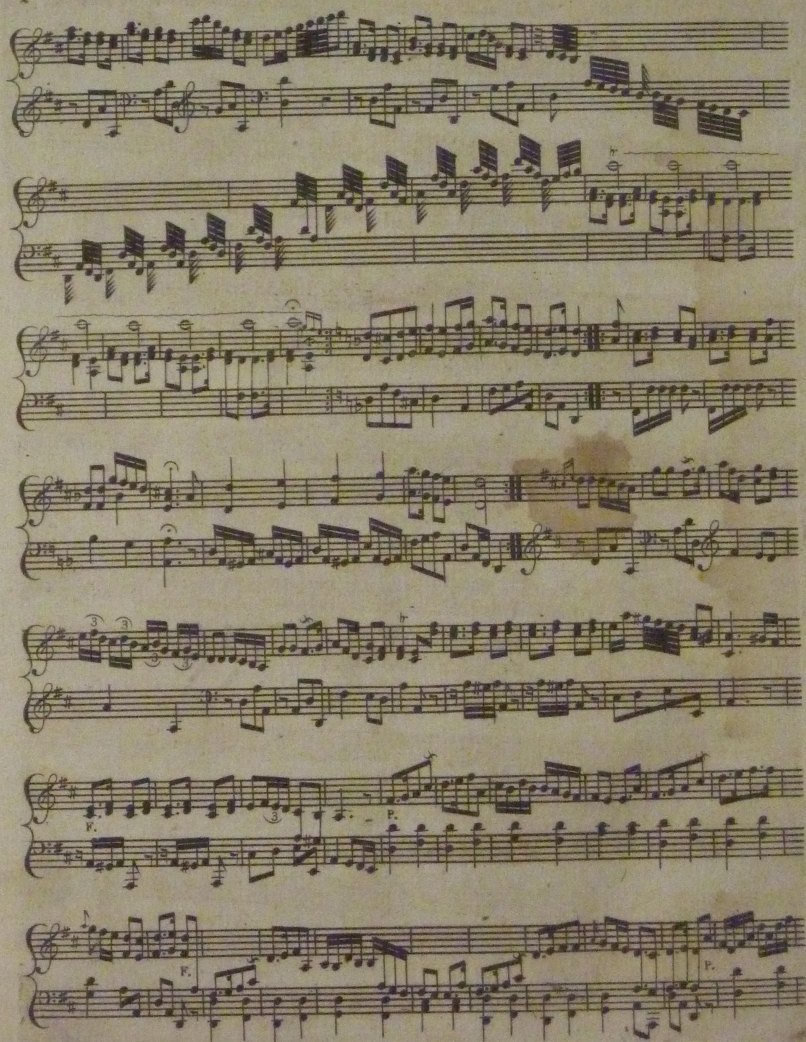
Friends of Wighton  
Shand Collection.  
Vol.11

Item 34

Hamilton, H.

The favorite march called the  
British granadeers, with  
variations / H. Hamilton organist  
of St James Chapel Leith and  
Published by the Desire of his  
Puppels [sic] (1800)





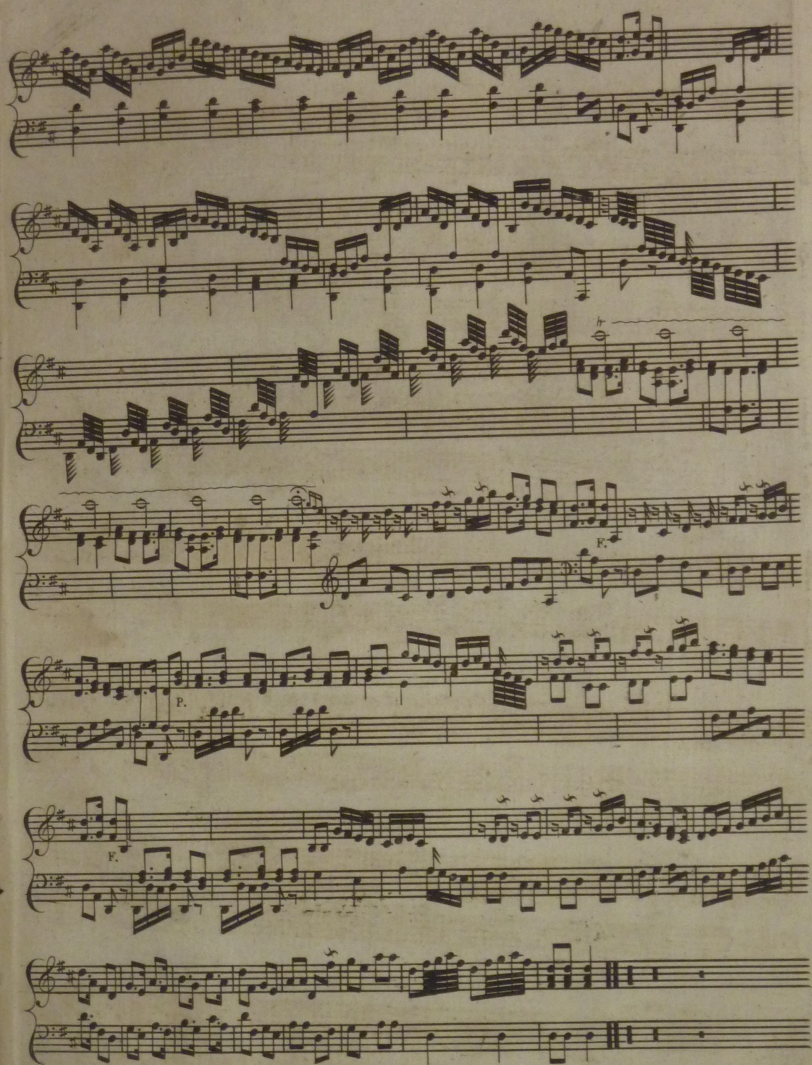
Friends of Wighton  
Shand Collection.  
Vol. 11

Item 34

Hamilton, H.

The favorite march called the  
British granadeers, with  
variations / H. Hamilton organist  
of St James Chapel Leith and  
Published by the Desire of his  
Puppels [sic] (1800)







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Vol.11

Item 34

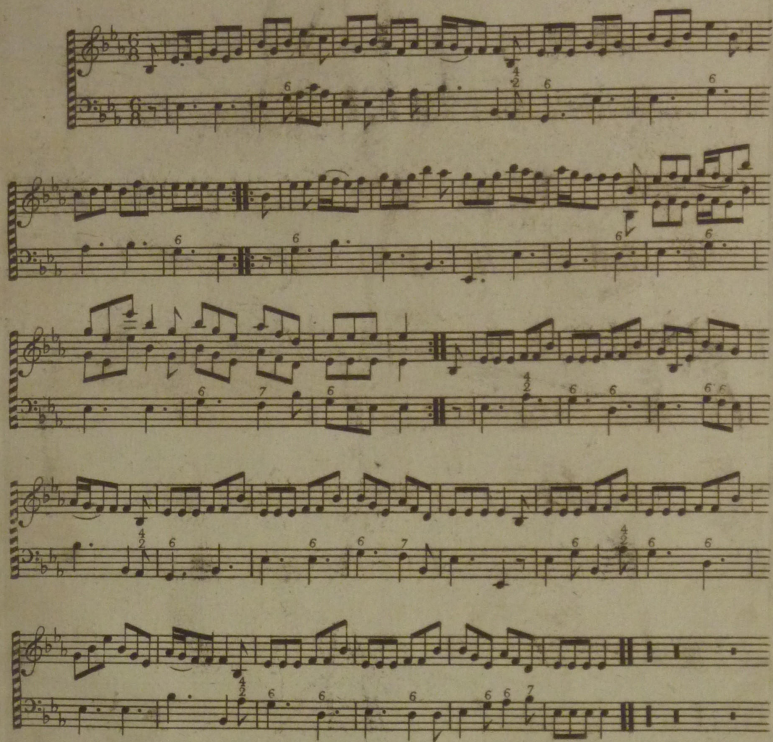
Hamilton, H.

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# MISS WATSON'S FAVOURITE

Composed by Miss C: D---LE of EDIN<sup>r</sup>



Set to the Second Gentleman and turn the third The  
Lady the same Lead down the Middle Up again and  
Alemand Foot it and Crofs Corner.



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Item 35

Miss D---LE

Miss Watson's Favourite /  
composed by Miss C: D---LE of  
Edinr [Edinburgh]



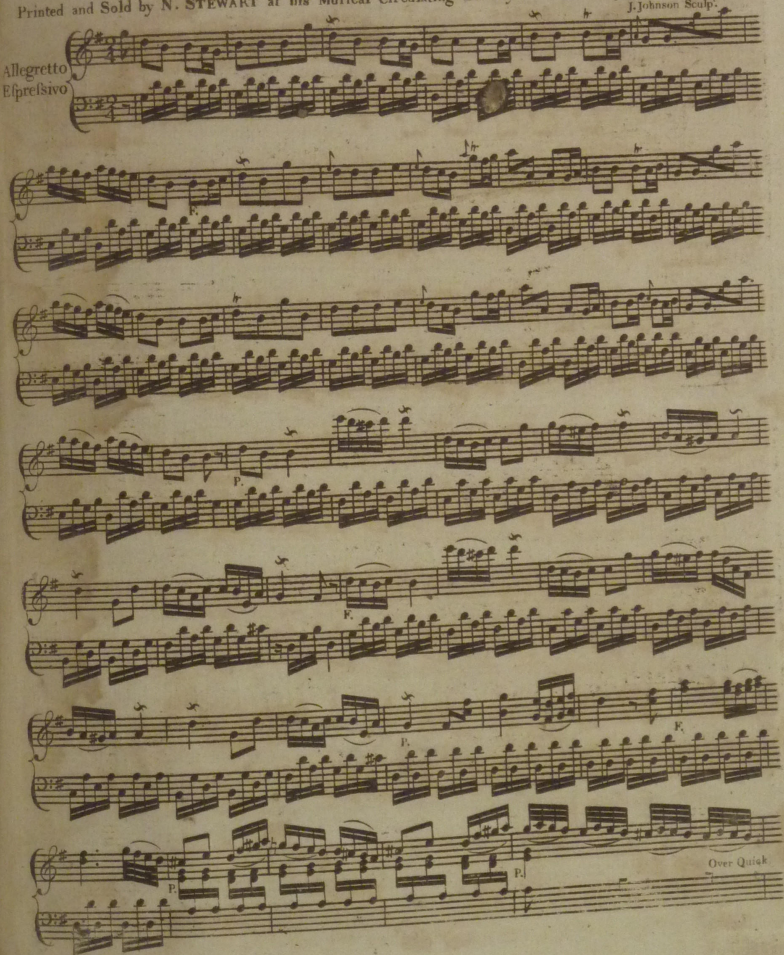
# The white Cockade

A Favourite Scots Air made into a RONDO for the PIANO FORTE and HARPSICHORD by

**T. HAWDON.**

Printed and Sold by N. STEWART at his Musical Circulating Library Parliament Square EDIN<sup>r</sup>. Price 6<sup>d</sup>.  
J. Johnson Sculp<sup>r</sup>.

Allegretto  
Euprelisivo



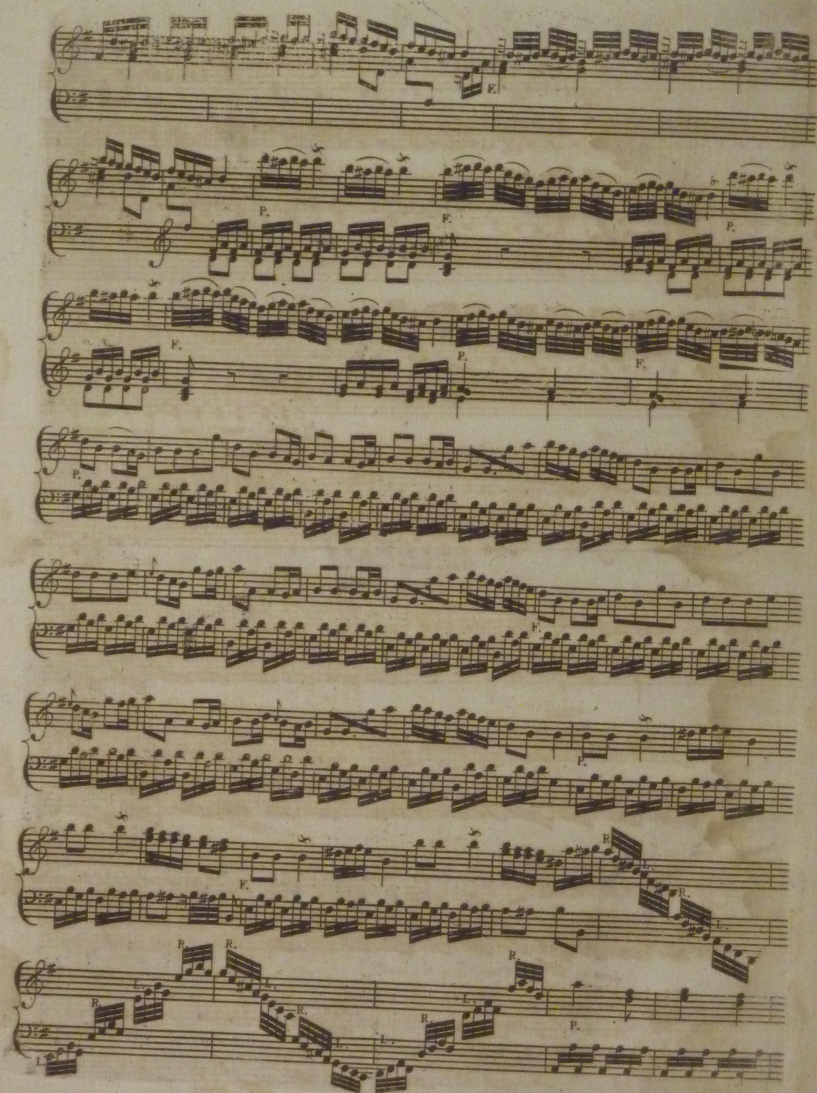
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Shand Collection.  
Vol. 11

Item 36

Hawdon, T.,  
and C.  
Rouget de  
Lisle

The White Cockade, A favourite  
Scots air made into a rondo for  
the piano forte and harpsichord  
by T. Hawdon. (1795)





Friends of Wighton  
Shand Collection.  
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Item 36

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The White Cockade. A favourite  
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3

The musical score is written on ten systems of grand staves. The right hand (treble clef) plays the melody, while the left hand (bass clef) provides a complex, rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a treble clef and a key signature of one sharp (F#). The score is marked with 'P.' (piano) and 'F.' (forte) dynamics. The piece concludes with a 'Fine' marking.

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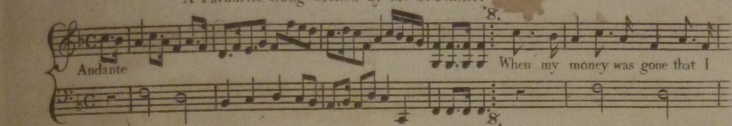
The White Cockade. A favourite  
Scots air made into a rondo for  
the piano forte and harpsichord  
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# THE DISCONSOLATE SAILOR.

A Favourite Song written by M<sup>r</sup> G. CAREY.

Andante



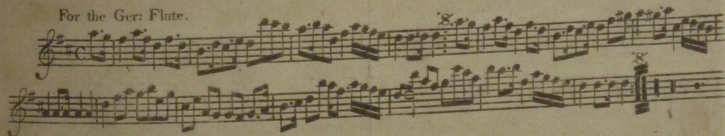
When my money was gone that I  
gained in the Wars, and the world gan to frown on my fate, What matterd my zeal or my  
honoured Scars when In\_difference stood at each gate.

(2)  
The face that would smile when my purse was well lined,  
Shew'd a different aspect to me,  
And when I could nought but ingratitude find,  
I bled once again to the sea.  
(3)  
I thought it unwise to repine at my lot  
Or to bear with cold looks on the shore,  
So I pack'd up the trifling remnants I'd got,  
And a trifle alas! was my store.

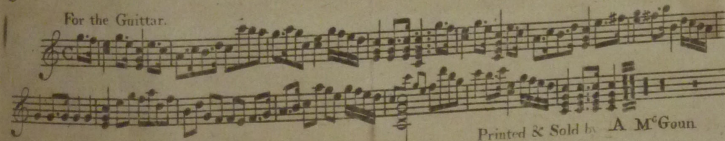
(4)  
A handkerchief held all the treasure I had,  
Which over my shoulder I threw,  
Away then I trudged with a heart rather sad,  
To join with some jolly ships crew.  
(5)  
The sea was less troubled by far than my mind,  
For when the wide main I survey'd,  
I could not help thinking the world was unkind  
And fortune a slippery Jade.

And wou'd if once more, I could take her in tow  
I'd let the ungrate-ful ones see,  
That the turbulent winds and the billows could sweep  
More kindness than they did to me.

For the Ger: Flute.



For the Guittar.



Printed & Sold by A. M<sup>r</sup> Goun.



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Item 37

Hook, J.

The disconsolate sailor : a  
favourite song (1785)



*Song*  
*From*  
*The Opera of the*  
*Highland Reel*



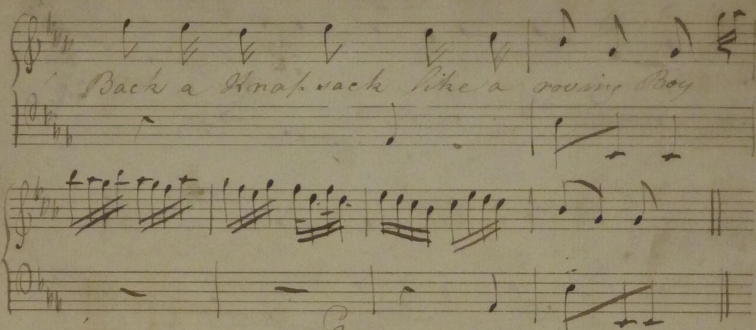
# Song

I am now a merry little lad if fighting men can  
 not be had for want of better I may do do  
 Follow the Boy with a rat-tat-too  
 I may seem tender yet I'm tough and



No not much one I'm right good stuff of  
 This I'll boast say more who can I  
 Never was afraid to meet my man  
 I'm a Chickadee by see take me now now now now  
 Merry little be for your now now now brown  
 Beef I'll knock about oh there's my joy at my





Oh my tartan plaid a young Soldier here  
My Philibeg and Dirk and my Bannet Blue  
Give me word and I'll march where you command  
I'll be a Sergeant with a shilling in my hand  
My Captain as he takes his Glasp  
May wish to buy with a pretty Laps  
For such a one I've a Beguick's Eye  
I'll never want a Girl when I am by  
I'm a Chickabiddy He

132  
That a Barber never yet has shaved my Chin  
With my Great Broad Sword I long to begin  
Cut, slash, Razz, Darn, a glorious fun  
For a Gun Pap, Pap, change my Little Cut Gun  
My foe shall fly like Geese in flocks  
Even turks, I'll drive like Turkey cocks  
And Wherever Quarters I shall be  
I'll sound how I'll kiss my Landlady  
I'm a Chickabiddy He



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